

CTR

COMMUNITY TELEVISION REVIEW



INDEPENDENTS, MEDIA ARTISTS & ACCESS

A PUBLICATION OF THE
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VOLUME 15, NO.3

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May/June 1992
VOLUME 15, NUMBER 3

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Cover Photo of Media/Rap Artist Robert S. by John Haafke

One Drum, Many Drummers...

There were the Hatfields and the McCoys, the blue and the gray, the Philadelphia "Eagles" and the Washington "To Be Renamed", the taste greats and the less fillings and, of course, the independent producers and the access people.

I recall my introduction to the "dichotomies" between independents and access. Professional versus volunteer. Quality versus quantity. Financial gain versus non-commercialism. They did not seem to be the source of insurmountable doom to me then, and even less threatening now. Must these issues impede a truce? Must independent productions be technically flawless? Probably not. Must access productions be technically flawed to be genuine? Ridiculous. Will technical quality increase access viewership? Maybe. Do independent producers increase diversity of expression within the media? Yes. Can we learn to expand the potential of access through a reworking of some of our rules and regulations? Without doubt. Might the work of independents expand the audience for all alternative media? Certainly. Does the passion of access hold some nuggets to be learned by the independent? Surely.

Should we continue to translate our differences into a language of common approach? Absolutely! That is what the editors have set about doing here. You will be introduced to the artistry, politics, accomplishments and travails of the independent media producer. We don't ignore the historic concerns, but place them in a context in which, rather than fighting words, they can become terms of respected differences that form the basis for a working merger along a broader common ground.

We are set to gather in St. Paul for our 1992 National Convention. Our focus there will be *Telling Our Stories: One Drum, Many Drummers*. That single drum of human communication can begin to vibrate now with the many stories and diverse drummers represented here by the joining of access and our close colleagues, the independent producers. Come share the experience with us in this issue.

— T. Andrew Lewis, Executive Director

Special thanks to the following access centers for underwriting the cost of additional copies of this issue for the 1992 National Convention.

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DEMOCRATIC MEDIA INTERVENTIONS:

Strategies for a New Politics of Representation

A symposium on critical media "interventions" by African-Americans, Appalachians, avant-garde/performance artists, feminists, gays and lesbians, independent producers, labor activists, Native Americans, public access activists, scholars, and other groups challenging the conservative domination of mainstream media. The symposium will explore strategies for creating a diverse and tolerant democratic society through critical media education and practices.

presented by Media Working Group

featuring:

> **Joan Braderman**, award-winning video artist and writer, stand-up theorist, professor of television production at Hampshire College. Works include *Joan Does Dynasty*, *No More Nice Girls*, *30-Second Spot/Reconsidered*, *Tell Them For Us: MADRE in Nicaragua*, and *Natalie Didn't Drown: Joan Braderman Reads the National Enquirer*.

> **Doug Kellner**, professor of Philosophy at University of Texas. Author of *Television and the Crisis of Democracy*, *Camera Politica*, and numerous other works • co-producer of "Alternative Views," Austin Community Television.

MWG invites proposals from media activists, artists, and scholars for panels, performances, screenings, and other forms of participation in the symposium. To submit proposals (or for more information), contact **Nyoka Hawkins (Symposium Coordinator)**, 445 Bristol Road, Lexington, KY 40502 • (606) 266-6374.

Symposium registration: \$45 (scholarships available). To register, send name, address, telephone number, and registration fee to Symposium Coordinator at above address. Accommodations for participants available at the Vernon Manor Hotel, 400 Oak Street, Cincinnati, Ohio 45219 • (513) 281-3300 or toll free 1-800-543-3999.

**Oct. 8-10,
1992
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Hometown USA Video Festival Announces Finalists

The NFLCP's Hometown USA Video Festival, cable television's largest award competition honoring locally produced programs, received nearly 2,100 entries this year.

Germantown, Tennessee – with all of its entries submitted by the Germantown High School's "GHS-TV" – has 15 finalists, the highest total from any city. The other cities in the top ten are: Sacramento, CA (14); Centerville, OH (11); Clearwater, FL (11); Washington, DC (10); Tucson, AZ (9); Arlington, VA (8); Gresham, OR (8); Vancouver, BC (8); and Don Mills, Ontario (7).

The total of 449 finalists represent 198 cities in 35 states and three Canadian provinces. Entries from California earned the largest number of finalists with 72, produced in 31 different cities. Massachusetts was the second-ranked state with 49 finalists from 28 cities, and Michigan was third with 36 finalists from 17 cities.

Finalists were selected in each of 37 categories by 30 preliminary judging sites located throughout the country. Most categories include divisions for series and single programs, as well as for productions by volunteers and media professionals.

Final judging for the 1992 Hometown USA Video Festival was at Fairfax Cable Access in Fairfax, Virginia. All winners will be

announced and receive their awards July 16 at a ceremony during the NFLCP's 1992 National Convention in Minneapolis-St. Paul, Minnesota. A complete list of Hometown USA finalists begins on page 13 of this issue.

1992 Gabriel Awards

Unda USA, the National Catholic Association of Broadcasters and Communicators, is requesting entries for its 1992 Gabriel Awards honoring "radio and television programs that enrich their audiences through a values-centered vision of humanity."

Program categories are entertainment, the arts, news and information, religion, community awareness campaigns, children's programming, features, PSAs, stations of the year awards, and personal achievement awards.

Entry deadline is July 15. For details or entry forms, call (513) 429-2663.

Humanities Grant

The National Endowment for the Humanities has announced a grant opportunity that supports the planning, writing, or production of television and radio programs in the humanities intended for general audiences.

Particular interest is focused on television and radio projects cover-

ing the lives of historically significant Americans and requires the collaboration of scholars in the humanities with experienced writers, producers, and directors.

Application deadline is September 11. For more information, contact James Dougherty, Division of Public Programs, National Endowment for the Humanities, Rm 420, Washington, DC 20506, or call (202) 786-0278.

NBPC Video/Film Competition

The National Black Programming Consortium has announced a call for entries to its annual Prized Pieces International Video/Film Competition, showcasing the video/film achievements of students, independent filmmakers, and others. Prized Pieces features Blacks in roles whose themes address issues and concerns of interest to the public.

Deadline for entries is August 31. For details, contact NBPC at 929 Harrison Ave., Suite 101, Columbus, Ohio 43215, or call (614) 299-5355, fax (614) 299-4761.

Dallas Video Festival

The Video Association of Dallas has issued a call for entries to its 1992 Dallas Video Festival.

The sixth annual festival, set for November 5-8 at the Dallas Museum of Art, offers a showcase for

new works by independent artists, hands-on workshops for children and educators, screenings of ground-breaking work by television's pioneers, and demonstrations of the latest technologies that are expanding the possibilities of video and electronic media for all independent artists.

Video categories include general programming (with no thematic or content restrictions); works by Texas residents; and works produced using an Amiga computer.

Deadline for entries is August 17. For details and entry forms, contact the Dallas Video Festival at 215A Henry Street, Dallas, TX 75226 or call (214) 651-8888.

Progressive Media Sought

The issue of how to attract and keep people as listeners and viewers has become a growing focus for progressive electronic media. At the same time, progressive media organizations are exploring closer ties towards cooperative promotion, technical exchanges, and other areas of mutual concern.

With a goal of audience expansion, community media activist Nan Rubin is working through the Veatch Program to design a pilot promotion campaign based on cross-promotion for a selected number of progressive media outlets. Organizations interested in participating should contact her at 838 Riverside Dr. #5A, New York, NY 10032, or call (212) 781-9409.

CONNECTIONS

FROM THE CHAIR: The Mission Statement As Touchstone

Most every nonprofit has a mission statement that guides it. A good mission statement provides the measure against which individual options are weighed and choices made. It encapsulates the values of an organization and provides a compass that gives directions to the many choices that must be made every day.

A growing, changing, responsive organization, however, knows it has to review its mission statement regularly to ensure that the statement remains in sync with the world in which it exists. Thanks to the leadership of Grassroots Committee Chair Paula Manley, working with Midwest Regional Chair Mary Cardona, the NFLCP Board has been doing exactly that.

The Board set aside time at its last two meetings to consider our mission statement in light of the many changes in our field since it was written. Discussion was lengthy and vigorous, which suggests that people were really talking about their values as members of the PEG access community – the convictions they have about the value of their work and our organization.

Out of that discussion, the Board adopted a revised mission statement and committed to review it again next year to keep it fresh and appropriate to our circumstances and our needs.

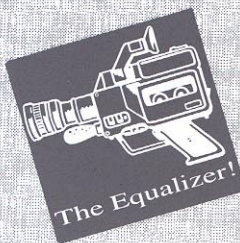
The statement with its preamble is:

In order for democracy to flourish, people must be active participants in their government, educated to think critically, and free to express themselves. The mission of the NFLCP is to advance democratic ideals by ensuring that people have access to electronic media, and by promoting effective communication through community uses of media.

That statement conveys important values: that our work is to ensure that people have access to electronic media, no longer limiting ourselves to cable as technology develops other multichannel services; that we believe that the purpose of that access is connected to a broader social purpose: to advance democratic ideals such as widespread participation in the life of the community, open discussions of community issues, and informed participation in decision making; and that we have a responsibility to encourage the effective use of these resources.

As we build our organization, develop long range plans, and allocate resources through our budgets and administrative choices, we will be looking to this mission statement as a touchstone. And we'll be looking for ways to fine tune it, too, in order to make sure that our mission statement provides a true compass for our work.

—Andrew Blau, Chairperson, NFLCP



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INTERNATIONAL UPDATE

by Karen Helmersen,
International Committee Chair

International Reception Set

On Wednesday evening, July 15, from 8-10 pm, the NFLCP International Committee will host a reception and prize ceremony for *Democracy in Communication: Latin America*.

The festival was initiated at the 1991 NFLCP convention in Portland, Oregon. Since then, 127 entries have been received from nearly every country in Central and South America. Previews of the work will be shown during the event. Special screenings of tapes entered in the festival will take place in the viewing room at the convention. There will also be a video package of this material available for free to public access channels.

The International Reception provides an opportunity for the NFLCP to honor community producers around the world. For more information, the video touring package and a wonderful evening, join us at the International Reception at the national convention.

International Profile

Videazimut, a coalition founded in 1990, brings together people from the world of independent and alternative video and television from every continent to promote the democratization of communication.

Each year the coalition sponsors a "Media and Democracy" event. It met in Lima, Peru in June 1992 and will hold its first world assembly in New Delhi in late 1993.

The coalition carries out its activities internationally with the following goals:

- to defend a democracy in communication as a fundamental human right through the transformation of communication practices in video and television at the local, national and international levels;
- to promote the democratic practice of communication through public awareness campaigns, training, production, coproduction, exchange and distribution of video works;
- to facilitate individual and collective access to the mediums of video and television and to communication for development;
- to support endogenous production in all countries as well as the international recognition and dissemination of those productions;
- to carry out policy analysis and advocacy and to organize campaigns to effect concrete changes to further the democratization of communication.

The coalition considers itself part of an international movement towards the creation of a pluralist network of self-determined voices.

Karen Helmersen is the Director of Finance at Film/Video Arts, 817 Broadway, New York, NY 10003. Phone (212) 673-9361

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PUBLIC POLICY UPDATE

by Carl Kucharski
Public Policy Committee Chair

Setting a Common Agenda

It's depressing, looking at the stack of media action alerts that I've received in the last two months from the Media Alliance, National Alliance of Media Arts Centers, National Coalition of Independent Public Broadcasting Producers, Independent Television Service, People for the American Way, Media Working Group, National Association of Telecommunications Officers and Advisors and, naturally, the NFLCP.

All of them about a blizzard of Congressional bills – S.1504, S.12, HR 4850, HR 1303, HR 2546, HR 3515, HR 3560, and S.1200.

All of them using the same key words and phrases – “oppose amendments which undermine,” “the future is at stake,” “defund,” “censorship,” “pull the plug,” “lose what we've gained,” “government control of programming,” “threatens the public's interest.”

All of them calling for the same actions – CALL, WRITE, FAX YOUR SENATOR/REPRESENTATIVE NOW/IMMEDIATELY TO STOP/BLOCK...

All of us scurrying around pursuing the same goals without much communication, collaboration or coordination.

Independent film and video producers, PEG access producers and volunteers and access staff have too much in common to allow this situation to continue much longer.

Isn't it about time for us to set a common, positive agenda and take the initiative to further the public's interest in telecommunications in a collaborative fashion?

The NFLCP is taking one step in that direction. At our national convention in St. Paul, July 15-19, we are scheduling sessions to explore a more cooperative future in areas like; public policy and legislative influence, membership services, electronic databases and BBS and cultural diversity enhancement. For more information contact Dirk Koning, (616) 459-4788 or (616) 459-3970 FAX.

To quote Pat Aufderheide,

“The public sphere in American society is nearly inchoate at a rhetorical level. But when members of the public have resources to raise issues of public concern, debate them among themselves and develop ways to act on them, telecommunications become a tool in the public's organizing itself. Otherwise, the public's interest in television easily becomes reduced to ex-commissioner Mark Fowler's view of the public interest as what the “public” (i.e., consumers) is interested in watching.” (Journal of Communication, Winter 1992)

If we are all working to achieve what Pat is talking about then our collaboration now is even more important than ever.

PEG Access Affects FCC Technical Standards

On March 4, the Federal Communications Commission released its new technical signal quality standards and testing requirements in *Report and Order In the Matter of Cable Television Technical and Operational Requirements: Review of the Technical and Operational Requirements of Part 76, Cable Television*, MM Docket Nos. 91-169 and 85-38.

The NFLCP participation in this docket had a favorable impact on the outcome. The FCC recognized the uniqueness of PEG Access Programming while considering the new technical standards. The *Report* states:

As several commenters have noted, certain signals, notably those provided on access channels, are often of a lesser standard than those of commercial channels, yet **provide a valuable public service. We agree that our technical standards should not be applied so as to prevent such programming from being carried by cable systems. We accordingly will not require cable operators to take extraordinary measures to improve upon signals over which the operator has no control.** (emphasis added)

The standards are to be implemented over a 90 day to three year period depending upon the specific rule. However, a few of the standards are being appealed to the FCC.

A copy of the *Report and Order* should be available from the FCC, (202) 632-7000.

Our Government In Action

The following is taken from a transcript of the Senate debate on amendments to S.12 by Senators Wyche Fowler (D-GA) and Timothy Wirth (D-CO).

FOWLER: Mr. President, I have an amendment that would empower cable operators to prohibit sexually explicit conduct – obscene material as defined under the Federal Communication Commission and the courts – and material soliciting or promoting unlawful conduct that is now carried – programmed and carried through so-called public access channels. It is my understanding that cable operators do not have the authority to prohibit such programming and this amendment would empower them to prohibit it.

As the president, the presiding officer, knows, in many cities throughout the country, unfortunately, public access channels are now being used through live television to basically solicit prostitution through easily discernible shams such as escort services, fantasy parties, where live participants through two-way conversation through the telephone are soliciting illegal activities. This should be stopped, must be stopped, and I think this amendment will empower the cable operators to stop it.

WIRTH: Mr. President, I was the author of the

provisions in the 1984 Cable Act to provide for public access, and it seemed to us that it was an enormously important provision in that bill, to make sure that the so-called bottleneck procedures,... so that some individual company could not control the bottleneck and could not shut out all kinds of public programming, whether that is educational or community town meetings and city county meetings, and so on, was allowed and could have easy access to the cable system.

Clearly, that has now been abused. Any of us that has been to New York City recently and looks on the television set, on the main... on the channel in New York... I think it's a Time-Warner system. Time-Warner has no choice, I mean, they have to provide this kind of access for what is...essentially has nothing to do with any kind of public interest whatsoever. It is the most prurient and, in fact, in many ways grossly illegal access one could imagine.

Clearly, there are First...This skirts around the series of First Amendment issues. I think the way this amendment has been constructed by Senator Fowler...We really have met that problem, and met that problem in a very well-crafted fashion.

So, I would hope that all of us would support the Fowler amendment and give a clear signal to the cable companies that in fact they can police their own systems, which they cannot do now. I believe this is a service not only to the public but also to those cable companies themselves.

The amendment passed by voice vote and reads: “Within 180 days following the date of the enactment of this section, the Federal Communications Commission shall promulgate such regulations as may be necessary to enable a cable operator of a system to prohibit the use, on such system, of any channel capacity of any public, educational, or governmental access facility for any programming which contains obscene material, sexually explicit conduct, or material soliciting or promoting unlawful conduct.”

Yo, Wyche! Yo, Tim! Listen Up. 1) The programming you described in New York isn't on a public access channel but on the leased access channel. 2) Time-Warner is currently in litigation over that kind of programming in New York City. 3) The Cable Act prohibits obscene programming (Section 640) and protects cable operators from criminal and civil liability for programming on PEG and leased access channels (Section 639). 4) Do you really want to give cable companies governmental police and judicial powers regarding Constitutional issues? 5) Maybe someone (Time-Warner?) gave you some bum information on this “problem.”

Carl Kucharski is Executive Director ACTV Cable 21, located at 394 Oak St., Columbus OH, 43215. Phone (614) 224-2288.

A Guide for the Independent Producer Using Public Access for the First Time

So you're an independent producer and have just learned that there is a public access center in your neighborhood. You've heard a little about public access, you may have seen the channel at a friend's house, and you are definitely curious about what kind of equipment/facilities they might have that you can use in your production work.

Here are some tips that were assembled after speaking with access managers about what they think would best prepare independents for entering the world of public access. It is important to note that these tips may not hold true for each and every access center, but it's a good place to start.

➤ You May Not Receive the Response You Expect When You Walk Into an Access Center and Announce That You Are an "Independent Producer".

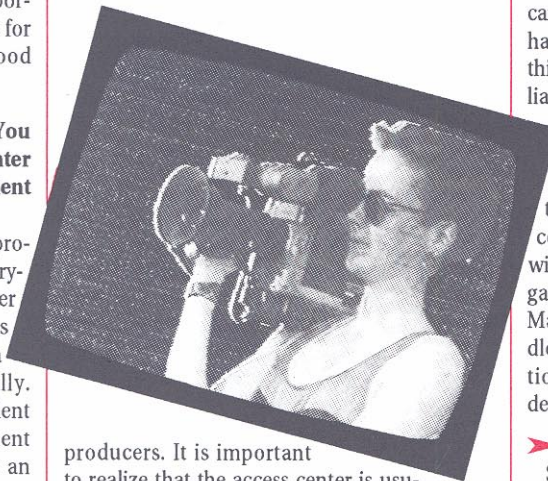
In Public Access television, "independent producer" is a broad term that encompasses everything from a community volunteer producer to a commercial producer who produces wedding videos to an independent media artist who distributes work internationally. What do you mean when you say "independent producer"? Usually public access management considers everyone that uses the facility an independent producer and is much more concerned that all its users receive equal treatment and that everyone use the facility according to public access guidelines.

➤ Make No Assumptions – Be Sure That Your Access Center Can Fulfill Your Specific Needs.

Every access center is unique to its community. Although it is rare, some retain the copyright of produced programs. Almost all require that if you use their facilities you play the program on the local cable access channel. Are you interested in using the video facilities? Ask what the steps are to get certified, how long it will take, how much equipment access you will get (some centers allow a certain amount of usage per month), who owns the copyright of the completed program, can you later enter the program into competitions or distribute it commercially? Some access centers have residency requirements – check to make sure you are eligible to use the center. Do your needs fall within the access facility's guidelines?

➤ You Want to Use the Public Access Video Facilities and You Want to Use Them Now.

You have a deadline and need into the edit suite now. Access management translates this as "I'm better than the rest of your users, more important and deserve special treatment." That may not be what you mean to say, but often it is an unfortunate impression that access management needs to lose concerning independent



producers. It is important to realize that the access center is usually an overloaded community organization that is so dedicated to equal and fair use that it is just easier if everyone has to follow the same procedures when using the facility. If you are considering the use of an access center's facilities, check well in advance of your deadline to determine the steps you need to take to become a certified user of their equipment. They're not that way just with you – they're anal with everyone. Some centers do offer quick certification tests for applicants with prior equipment experience.

➤ Realize That Public Access May Not Operate Like a Media Production Facility.

Many public access centers operate in a community spirit – they are not usually appreciative of client-driven theory. This can be a bit maddening to the independent producer, who is used to media production facilities that are constantly maintained and operating properly – or your money back. Most public access media facilities are no or low cost. There is not usually the funding to employ those fabulous engineers who keep the equipment happy. Also, most public access centers encourage hands-on by everyone. This means that you may find your edit suite wired a bit differently than how you would like to use it. You may have to be a bit more patient at an access center, you may have to troubleshoot, wait, or reschedule. Then again, you may have a very smooth session with

no problems at all. Remember to weigh the risks and benefits and choose accordingly.

➤ When Asking for Special Services, Create Options That Agree with The Access Center's Policies.

Almost every access center has a policy and procedure handbook or orientation booklet. These publications usually state clearly the center's "mission statement" along with what one can and can't do. Learn the difference between what is a gray area vs. clearly "no". Staff people can usually inform you of the areas in which you have the most latitude. If you want to do something that is not in the policies – something brilliant and brand new – present your idea along with how it helps the access center achieve its mission statement. See if you can set it up as an experiment or trial run. If you feel that the access center's policies are outdated or could be adjusted to accommodate your needs without harming the center's contractual obligations, ask how you can propose changes. Many access centers have committees that handle policy and many welcome friendly suggestions in writing. Hint: No one reacts well to demands.

➤ Don't Be a Stranger.

Some access management and staff view independent producers as prima donnas who only use the facility when it's good for them and then ignore public access entirely. They're a sensitive type – access management. Again, public access is usually set up with a community organization philosophy. If you are interested in building a growing relationship with your access center – help them out. Many of them are non-profit organizations that could use your expertise in workshops or volunteering with new community producers. Consider your access center a place where you can do your community service. It's a valid cause and right up your alley. The relationship you build will probably be more conducive to your getting your needs fulfilled. People are more relaxed with familiar faces and you can help break their stereotype.

➤ Patience and a Good Sense of Humor Go A Long Way.

It may seem like a lot of work to get what you want from an access center, but when it works, it works quite well and can be an incredible benefit to the independent producer. Have a little patience with access users, staff, and management; ask all the questions that are important to your needs; and remember that public access may not fulfill all your needs as an independent producer but it may be an important element in your production mix.

—Heidi Mau

ACTV 21 and the Wexner Center for the Arts

by Heidi Mau

It is often assumed that access and media art centers, if in close proximity to each other, are in competition for users, funding, and public support. This assumption can often breed an antagonism that creates the presumption that there needs to be a competitive attitude between the access and media art center—that only one can survive.

This survivalist theory is further fueled by the current economic and political climate surrounding the arts in the 1990s. While this can cause an "every man for himself" attitude it seems like the more intelligent choice would be cooperative programs that can offer what each center may not be able to provide independently.

In Columbus, Ohio, ACTV—public access television, and the Media Department—Film/Video Program of the Wexner Center for the Arts, have been working together to share programming, resources, and community interaction. The intent is to be collaborative where it makes sense while respecting each individual organization's basic mission.

The relationship started with program sharing. The Wexner Center for the Arts presented a series of free AIDS educational programs which ACTV 21 also carried on the public access channel. A similar program followed with videos created in opposition to the Gulf War. When Deep Dish TV offered their live Day Without Art satellite feed, it was simulcast on ACTV 21 and in the Wexner Center for the Arts Film/Video Theater. The event was well-attended by many people who either did not subscribe to cable or wanted to view the program in an audience setting.

The Wexner Center for the Arts started building their Art and Technology Center—a film and video resource for visiting and local media artists. At the same time, ACTV 21 was going through an equipment replacement program. Staff from both organizations were in contact about how their purchases could serve the purposes needed by each place both individually and collaboratively. While the Art and Technology Center, now completed, is technologically superior to the facilities available at ACTV 21, the equipment set-up at ACTV 21 can be used as a complementary source for simpler needs. Programming completed in this fashion is shared by the two centers with the community either through presentation at the Wexner Center for the Arts or on ACTV 21's public access cable channel.



Live from Paper Tiger's Dream House at the Wexner Center for the Arts.

In the Fall of 1991 a unique opportunity arose for a natural relationship between the arts and access. Paper Tiger Television was the recipient of one of the Wexner Center for the Arts first visiting artist residencies. Their Paper Tiger Dream House exhibit was a funky Paper Tiger home with different television viewing environments. Because of their support of public access television, Paper Tiger requested that one of the available viewing channels be ACTV 21. Paper Tiger and ACTV 21 worked together to invite the community in on the fun. Community producers and members of the public were invited to help build the home and/or work with the Tigers on creating Paper Tiger video programs.

ACTV 21 was excited to offer this unique interaction to its community producers and since the Art and Technology Center was not yet completed, offered to donate use of their video facilities on Sunday, its only closed day. Public access staff members donated their time to oversee productions and help people learn equipment.

ACTV 21 had been invited to create a program that would be a live satellite feed to the 1992 Olympiad of Local Video and TV Creation and it

seemed only fitting and visually stunning to send it from the Paper Tiger Dream Home. The Wexner Center for the Arts donated their engineering staff and converted their post-production suite into a live switching studio. Community producers created short pieces that were used during the live interaction.

The result of this sharing is a textbook example of how different yet similar organizations can pool resources for a project rather than compete against each other and still serve the needs of their independent constituents. The visiting artists were able to have access to equipment and the

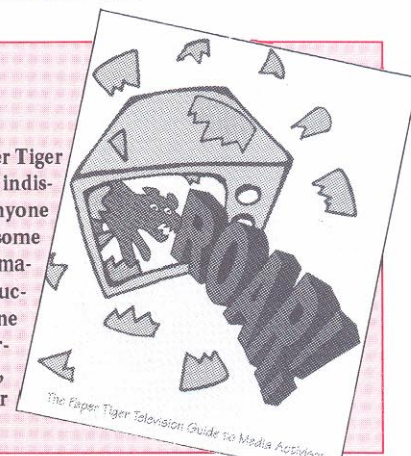
community was given access to the artist. The Media Department—Film/Video program of the Wexner Center for the Arts could use the community and electronic resources of the local public access center and ACTV 21 was able to pull off a project that otherwise would have been tricky, given its financial and technological means.

Certainly both ACTV 21 and the Wexner Center for the Arts offer programs that can seem in opposition to each other. ACTV is a local community organization well-rooted in local voices being heard while Wexner is an internationally recognized contemporary arts center focusing on the presentation of nationally known artists. But by sharing their different resources and expertise, ACTV 21 and the Wexner Center for the Arts are able to join together to present programming and projects that might otherwise not exist if left to each organization individually.

Heidi Mau is Operations Manager ACTV Cable 21, located at 394 Oak St., Columbus, OH, 43215. Phone (614) 224-2288

ROAR! The Paper Tiger Television Guide to Media Activism

Another result of the collaborative efforts between Paper Tiger Television and the Wexner Center for the Arts was ROAR!, an indispensable tool for media activists, artists, producers, or anyone with a curiosity about this thing we call *media*. Along with some stimulating think pieces, readers will find a number of informative articles from a history of Deep Dish to how-to's on production and funding, and a list of resources that will put anyone on the right track. There is a nominal charge. For more information, contact Paper Tiger Television at 339 Lafayette St., New York, NY 10012, or call (212) 420-9045. Or visit Paper Tiger at the NFLCP Convention in St. Paul, July 15-19.



Just a Few Friends

Collaborative-minded, progressive media and arts organizations.

Association of Independent Video & Filmmakers (AIVF)

625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400
The national trade association of independent producers, providing discounts on insurance and publishing *The Independent*, a film and video monthly

Deep Dish Television

339 Lafayette St.
New York, NY 10012
(212) 420-9045
Coordinates a national satellite network of access and other grassroots producers of social-issue programming.

Independent Media Distributors Alliance (IMDA)

PO Box 2154
St. Paul, MN 55102
(612) 298-0117
Works to improve opportunities for distribution of work by independents.

Independent Television Service (ITVS)

Box 65797
St. Paul, MN 55165
(612) 225-9035
A programming service committed to increasing the diversity and innovation of programming available to public television stations across America. Especially addressing the needs of unserved and under-served audiences, particularly children and minorities.

"I am thinking of a topological metaphor: a two-way communication loop twisted into a Moebius strip... Who's on the outside and who's on the inside of the production? Who is controlling or authorizing the representational frame when the viewer's participation is constantly pushing and destabilizing that frame?" [Referring to a series of live, phone-in, viewer-interactive programs on MATA—Milwaukee Access Television Authority]

— Barbara Lattanzi (Felix, Spring, 1992)

From time to time there's discussion about tension between media artists and public access organizations. Media arts funding panels periodically debate the artistic merits of public access productions, and it is not uncommon for public access centers to report frustration from artists wanting to negotiate individualized access and production packages. At the moment, however, attacks on First Amendment rights, the marginalizing and defunding of authentic cultural expression, the trivializing of independent public forums like access, and the economic and cultural dilemma of corporations not reinvesting in the cities from which they profit are problems which affect all of us — artists, community producers, city dwellers, and cultural funders. Whether we call ourselves television producers, camcorder enthusiasts, video witnesses or media artists, our differences are completely overshadowed by the shifting political and cultural ground we all occupy. We media activists, artists, community producers and motivated viewers need to coordinate a longterm, united, progressive, and inspired response.

As we in Buffalo anticipate Buffalo Cable Access MEDIA (BCAM) with its equipment access and training programs opening this summer, it is instructive to ask why, two years ago, after the city cancelled its existing contract with the public access operator (channel time existed but no studio through which the public could access training or equipment), did a group of Buffalo artists lobby to get public access going again, incorporate a new not-for-profit access organization, and invite a coalition of community and cultural activists to further develop BCAM as board members?

Because, as cultural workers and residents of the city of Buffalo it was clear to us that:

- public access television is a unique cultural stage that reaches into homes in most neighborhoods of the city and, with First Amendment protection, can support, produce and challenge new audiences with a wide range of public discussion and cultural production;
- Buffalo (and other cities) cannot afford to have segregated cultural scenes, misrepresented and unrepresented public opinion, and no way for individuals or communities to speak to each other about shared urban resources, concerns and their real differences resulting from income, ethnic background, class, gender, age;
- cultural health — that is, public expression that can take many forms and invites response and critique —

requires an alert and attentive audience for whom participation is an encouraged option. [1]

What issues emerge for artists working with access? Since art-making to some degree is about developing *dialects* — by engaging inventively with the formal structures of speech, sound and image, by exploring strategies to shift visual and aural attention, by leading audiences toward alternative modes of experiencing and thinking — criticism persists that in creating new dialects artists' scenes inevitably create exclusive insider groups whose members are the only ones who can decode the new language. However, if artists seek an audience for their work that is broader than that self-selected in-group, *and a diverse audience, with an ability to respond, is considered an essential component of the structure of an artwork*, artists might be challenged to work with public access television which delivers a broad audience independent of marketing preoccupations.

Over the last few years in Buffalo, artists have approached the access channel as a public theater paradoxically located in people's private residences, a plat-

form for projecting community concerns as well as a peculiarly intimate performance space. Tapes like *A Bed Time Story* by Barbara Lattanzi and the Media Coalition For Reproductive Rights (1990) delivered information to viewers about the New York State Catholic bishops' 1990 ad campaign against abortion in the hushed tones of a mother reading a fairy tale to her children. Other projects involving artists and community producers in Buffalo, Milwaukee, Staten Island and elsewhere have sought to excite and broaden media audience participation by developing feedback loops (phone-ins, discussions, viewer-

animated devices such as masks), and wider local distribution networks (reaching audiences heretofore isolated by geography, cultural bias, income).

What long-term agendas might be shared by self-described artists and community producers? As they coordinate access resources, channel time, and work on projects together, community and cultural producers are likely to learn from each other new strategies for connecting messages with particular audiences, and ways of inviting or provoking those audience-members to respond, eventually with their own productions. Both artists and community activists have a stake in moving viewers to recognize that in our end-century society the ability to read *and write* (that is, watch *and produce*) media is fundamental in order to be able to articulate ideas with the most powerful communication tools of our time (despite the rare offering of media literacy as part of our standard education).

Popular culture, television, and the independent arts all make use of the same strategies — exaggeration, change of scale, change of focus, surprise, fascination with novelty, sound/image discontinuities, experimentation with point of view — for telling a good story, underscoring an important idea, communicating with commercial interests, new dialects and independent

JUMPING INTO THE FRAME

BY CHRIS HILL, PRESIDENT
BUFFALO CABLE ACCESS MEDIA

‘What long-term agendas might be shared by self-described artists and community producers? As they coordinate access resources, channel time, and work on projects together, community and cultural producers are likely to learn from each other new strategies for connecting messages with particular audiences, and ways of inviting or provoking those audience-members to respond, eventually with their own productions.’

cultural scenes can emerge without being evaluated according to what they can sell. And perhaps most importantly, cooperation between artists and community producers using the public access stage can promote a fluency in and respect for a range of dialects that reveal new and perhaps unanticipated forms of expression, arising from and often celebrating differences in cultural focus.

Last fall at San Francisco's Capp Street Gallery media artist and public access producer Shu Lea Cheang developed the *Airwaves Project* where visitors were encouraged to metaphorically "break into" the installation of a computer animation of a forever (looped) travelling garbage barge (referring to the transnational movement of waste materials) by accessing a set of binoculars some distance from the monitors. By pulling down the binoculars to take a closer look (and thereby initiate a change in their relationship to the pictured event), the normally passive gallery visitors activated one of a number of alternative views – tapes made by environmental media activist groups (Greenpeace, Green Team media collective from Taiwan, ACNAG – Allegheny County Non-Violent Action Group and others).

The *Airwaves Project* elaborated on some of the ideas explored earlier that year in a residency at Staten Island Community Television where Cheang collaborated with community producers to develop narratives about the frequent oil spills occurring in the waters surrounding Staten Island (*Kill is Dutch for Stream*). Cheang reports that one of the most successful aspects of the project was the community dialogue that happened in conjunction with the call-in show hosted by the collaborating producers following the tape's screening.

As part of a media art appreciation class at a local state college last year students were encouraged to discuss an image from the cover of the magazine *Lies of Our Time*. ACT-UP had invaded the set of the *CBS Evening News* to protest the Gulf War with the slogan "Fight AIDS not Arabs". The photograph featured an ACT-UP member's head and shoulders in the bottom left corner, apparently just breaking into the carefully framed image of Dan Rather, who remained seated at his desk. While the class insisted that they were sympathetic to the AIDS crisis, they were still very disturbed and critical of ACT-UP interfering with the framing of their evening news. Most students felt that the authority of the television program and its one-way communication system was not to be violated. This ACT-UP event, whether conceptualized as a community action or an art performance, successfully challenged the authoritative framing of a network program, created a powerful image that was transmitted (reluctantly, judging from CBS' abrupt break for a com-

mercial), and finally served as the focus for an important discussion about the AIDS crisis, ACT-UP, the agenda of the national media, art and community activist strategies, and having one's dinner in front of the TV news disrupted by an unexpected and controversial event.

Cheang's collaborative project encouraged viewers to experience directly the metaphor of *breaking into the frame*, by using binoculars to *take a closer look*. The ACT-UP action/performance challenged the *authority and remoteness of the frame* of the evening news in order to dramatize the urgency of their agenda. A friend who has been receiving his TV via a satellite dish (where one often sees last minute preparations on the set before any given program is switched for national broadcast) talks about how much time is spent putting make-up on the anchors, spokespersons and guests. Perhaps artists' restless challenging of the visual and aural status quo (the frames we TV consumers have stopped questioning), coupled with urgent community agendas for public discussions around how to live together and share the resources of our cities, could *re-anchor our communities*. This collaborative re-anchoring would not rely upon the carefully made-up spokespersons of corporate TV, but rather on citizens who are willing to jump in front of a camera and into a frame, one that they can be inspired to re-focus and access on a first-come, first-served basis somewhere very close by.

[1] Another important stimulus to the long term thinking of the media arts community in Buffalo was the bridge built from public access to media arts through the 1985 community workshop organized by the New York State project PARTICIPATE (and especially Abigail Norman, now director of SCAT – Somerville [MA] Community Access Television). PARTICIPATE's outreach served as a template for future community organizing around access. Also people like Bob Devine (former Director of MATA – Milwaukee Access Television Authority, now Professor of Communications at Antioch College), and many others generously shared vision and resources when organizing work needed to be done.

Chris Hill is President of the Board of BCAM – Buffalo Cable Access Media (101 LaSalle, Buffalo, NY 14214, 716-838-8196), is currently on leave of absence from Hallwalls Contemporary Arts Center (700 Main, Buffalo, NY 14202, 716-854-5828), and has produced for access as a member of two Buffalo media collectives BAARC – Buffalo Artists Against Repression & Censorship and Media Coalition For Reproductive Rights. She can be reached at 70 N. Pearl, Buffalo, NY 14202, 716-884-4571 (from 6/20-7/31 c/o VDB, 22 Warren, NY, NY 10007, 212-233-3441)

Just a Few Friends

Collaborative-minded, progressive media and arts organizations.

National Alliance of Media Arts Centers (NAMAC)

1212 Broadway, Suite 816
Oakland, CA

(415) 451-2717

Membership organization to assist and advocate for independent media arts centers in the U.S. Also manages the media arts development fund.

National Coalition of Multicultural Media Arts (NCMMA)

c/o Community Film Workshop

1130 Wabash, Suite 400
Chicago, IL 60605

(312) 427-1245

Supports efforts of producers and exhibitors of multicultural video.

National Federation of Community Broadcasters (NFCB)

666 11th St. NW, Suite 805
Washington, DC 20001

(202) 393-2355

A non-profit membership organization representing community oriented radio groups through the U.S. Also publishes *Community Radio News*.

National Coalition of Independent Public Broadcasting Producers (NCIPBP)

625 Broadway, 9th Floor
New York, NY 10012

(212) 473-3400

Support and advocacy group for independent producers focused on public broadcasting.

Acknowledging the Conflict and Creating Dialog

by Fred Johnson
Media Working Group

There will always be conflicts between access center management and producers. The following discussion is an attempt to identify points of conflict and to create on-going discussion between management and producers. It is not offered as a hard and fast solution or the final word on anything.

Copyright

The author or creator of an artistic creation owns their work, it is their intellectual property. Congress is very clear about that. There are always qualifications, for example in a co-production where two parties may agree to share the rights of ownership to varying degrees (copyright is a bundle of rights and parties may agree to share the elements in a bundle anyway they wish). Another example is when a producer is hired to create something for someone; and even then there are instances when the creator of a work retains most aspects of ownership of a work they were hired to create. A producer using access (or an artist or director working with the producer) is the author and creator of the video work that will result from their artistic labor.

They should own it. Unless of course they contractually agree to give up their rights. Unfortunately there has always been a tendency among some access centers to devise policies and contracts that force the producer using access to give up their ownership of a work in order to use the access center. Simply put, the producer is asked to give up something the law clearly defines as her/his property in order to use something (the access facility and equipment) that is being provided for the general use of the community. It is certainly not fair and it probably isn't constitutional.

Such policies carry a clear message to producers who are taking their development as artists and producers seriously: something like "get lost" I imagine would be the translation.

This is not an adequate space to discuss a detailed ownership arrangement for producers but a bare bones arrangement would have the producers retaining rights to use the work in other venues *after it has been transmitted on the access channel an appropriate number of times*; community expression and transmission must always be the primary reason a work is created. In such an arrangement, the access organization should also retain the right to transmit the work at later dates. If these minimal levels of trust and empowerment are not present then production should stop and policy negotiations should begin.

*...making a distinction between some producers by calling them independent in the context of access makes little sense – everyone arrives at the access center independent of the center, everyone follows the same rules, everyone is protected by the same First Amendment. Why are some independent and others, what? dependent? *

Fred Johnson

Income For Producers

You can not make a living freelancing on an access channel (if anyone is doing it please give a workshop now!). I propose this as an economic law, not as an access policy; but some centers now have a policy prohibiting producers from receiving compensation for their work.

There are a significant number of media artists and community-oriented producers who have the savvy and skills to produce excellent community programming on behalf of organizations and groups in the community that do not have the staff time to produce their programming in house; if they are willing to pay someone to produce for them you have the beginnings of a micro-economy that will enhance the overall effort.

And it really is only peripherally the center management's concern. If people are discovering ways to gain compensation for programming that fits the access mission and policies defining programming, and the producing facility, how can an access management have a problem? A close look at the problems expressed by access managers in and around this issue reveal problems not with producers being paid, but problems created by bad policies, intrusive and perhaps unconstitutional policies and good old ugly conflict of interests where the center is looking to control and broker volunteers or have community groups pay the access staff (or friends of staff) to produce.

Of course there are any number of quick-buck hustles and inappropriate arrangements that should not be permitted but not a blanket prohibition. Let this be a challenge to have someone articulate an instance where blanket restrictions on producer compensation are justifiable.

Nomenclature

If you exclude copyright and compensation for producers the rest of the problems encountered between access centers and producers are as much about language as anything. Much of the discontent of both access managers and producers around issues such as tedious and incremental usage policies, the bothersomeness of producers' individual needs, programming quality, small audiences or the focus of access on the largest definition of community rather than individual producers arises from confusions of how we talk.

For example, making a distinction between some producers by calling them independent in the context of access makes little sense – everyone arrives at the access center independent of the center, everyone follows the same rules, everyone is protected by the same First Amendment. Why are some independent and others, what? dependent?

The term independent has become a catch-all for producers that are extremely diverse. Perhaps we could use some other more accurate labels to inform center policy; how about media artists, media activists, fast-buck artists, technoids, people interested in expressing extremely individualistic inclinations, sly people with hidden commercial agendas, social justice fighters, entrepreneurs, people totally fascinated with the idea of television, difficult, talented and engaging.....are you in this list? Do you want to do anything in a place that does not make distinctions among those in this list?

Another inane idea is that of "Public Access Programming". What is that? Is it a style, a form, a movement? Of course there is no such thing as "public access programming"; there is programming transmitted on access channels, and there are fewer editorial restrictions in access than any other television venue.

Perhaps we should start developing another way of talking about "the programs transmitted on access". If we do, we should avoid discussions of "quality" in the tired old terms in which it has been deployed against access initiatives in the past.

Some who consider themselves "Independent" producers have expressed disdain over the "quality" of "access programming"; indeed, many in the media arts community have been led into this kind of thinking by the National Endowment for the Arts' policy restrictions on arts funding to access efforts.

From wherever its genesis, it is important to understand that discussion of "quality" has been historically a primary route of political attack against access initiatives. This kind of ideological use of quality doesn't resemble at all any legitimate discussion of the politics of representation or artistic quality. Such attacks will almost invariably link quality and limited audience size to create perhaps the most highly manipulated weapon in the whole anti-access arsenal. "Quality" is defined as the expensive,

status-quo aesthetics of mainstream television and "audience size" is compared to the size of a broadcast audience. Of course this ignores the fact that most of the television policy discussion of the last two decades has been about how to move beyond the uniformity of mainstream television. It also ignores the fact that access audience size compares favorably with many channels on cable and that it surpasses many other sites used for community expression such as council meetings, galleries and arenas.

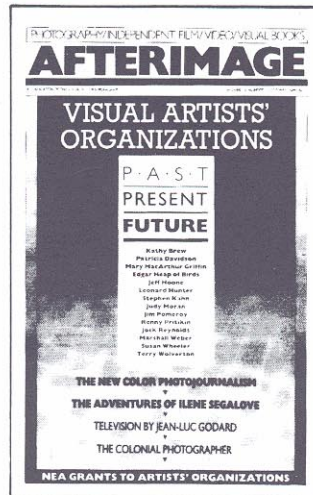
To raise the issue of "quality" naively is to open the door on a highly charged ideological struggle so don't be surprised when the battlements are erected. (As an organizer, I can't begin to express my dismay the first time I encountered the legitimate efforts of media artists to talk about the politics of representation being cynically used by repressive and/or commercial forces interested in controlling channels.)

On the other hand it is probably suicidal to allow ourselves to avoid talking about quality or audience simply because it frequently represents a veiled attempt to seize highly significant sites of expression and representation, i.e. channels and production resources.

How can that discussion and any discussion take place? Let us start by grounding our discussions in the context of the values and conditions of production in a specific center. Even in some of the worst access centers those values and conditions are extremely democratic and geared toward empowerment, community development and diverse participation. If one combines sincere discussion with an attempt to conceptualize cable channels as dynamic communication spaces that go far beyond anything called television, or mass media for that matter, then a framework for growth emerges.

Fred Johnson produces and directs television and media arts with Media Working Group, Inc., a media production education organization in Ohio and Kentucky. He can be reached at 606-581-0033, 816 Greer Avenue, Covington, Kentucky 41011

Periodicals of Interest to Independent Producers/Media Artists



AFTERIMAGE

31 Prince Street
Rochester, NY 14607
(716) 442-8678

Ten issues per year
Membership publication of
Visual Studies Workshop

Offers news, theory/criticism and
review of video, film, photography
and other arts.

ANGLES

P.O. Box 11916
Milwaukee, WI 53211
(414) 963-8951

Quarterly publication

New publication dedicated to
women working in the film/video
industry both commercial and
independent. Interviews,
reviews, progress reports, listings
of screenings, competitions and
other opportunities.

BLACK FILM REVIEW

800 Mount Vernon Place, N.W.
Washington, D.C. 20009
(202) 727-2396

Quarterly publication

Criticism, articles and information
focusing on African-
American filmmakers and their
audiences.

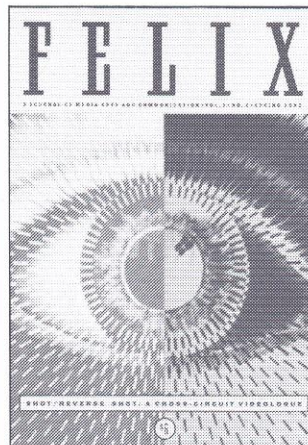
COMMUNITY TELEVISION REVIEW

666 11th Street NW
Suite 806
Washington, D.C. 20001-4542
(202) 393-2650

Bi-monthly membership publication
of the National Federation
of Local Cable Programmers.

Issues and information as they

relate to community communications, democracy and freedom of expression in media. Also industry publication for people working in/with public, educational and governmental cable access. As someone recently described it: "best smallest publication". Subscribe so it can get fatter.



FELIX

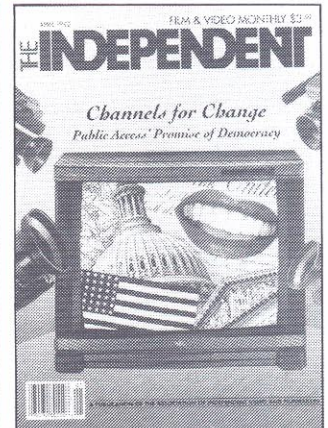
P.O. Box 184
Prince Street Station
New York, NY 10012
(212) 219-0951
3 times a year

Published by the Standby
Program, a New York based not-
for-profit media arts organization.
Critiques, reviews, discussions
concerning film/videomakers,
media artist and activists.
Most contributors are active
independents. Also includes
graphics, photos and cartoons
from contributing artists. Visually
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FUSE

183 Bathurst Street
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M5T 2R7
(416) 367-0159
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reviews of visual, print and aural
arts. Works towards presenting
and creating a cultural discourse.
Published by a Canadian non-
profit artist organization. Fresh
voices and perspective.
Multiculturally and gay/lesbian
aware.



the INDEPENDENT

625 Broadway/9th Floor
New York, NY 10012
(212) 473-3400

10 times a year
Membership publication for
AIVF (Association of
Independent Video &
Filmmakers, Inc.)

Articles concerning independent
film and video production.
Extensive listings of what's in
production, festivals, conferences,
funding resources, and
classified. Independent industry
must-read. Everyone always
wants to borrow your copy and
you'll never get it back.

IN FOCUS

263 South Los Angeles Street,
#307

Los Angeles, CA 90012
(213) 680-4462

Quarterly publication

Update on issues of importance
to Asian Pacific media artists.
Articles, reviews. Large, heavy
paper format.

(Publication of Visual
Communications /Southern
California Studies Central.)

JUMP CUT

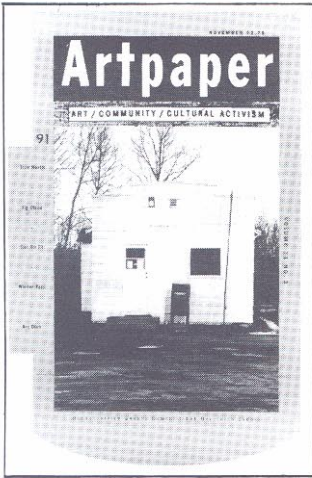
P.O. Box 865
Berkeley, CA 94701
no phone listed
Twice yearly

Reviews and criticism of
contemporary media including
Hollywood, Europe, and
independent film/video. May be
only twice yearly but is content-
packed with articles.

Newsletters/Periodicals of Interest with a Regional Bent

the ANIMATOR

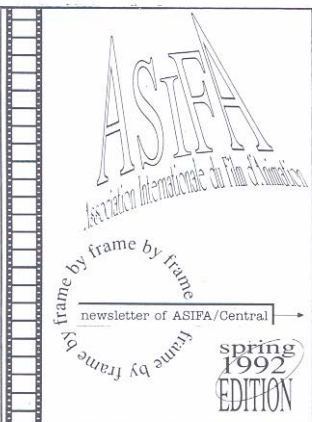
Northwest Film and Video Center
Oregon Art Institute
1219 S.W. Park Avenue
Portland, OR 97205
(503) 221-1156
4-6 times a year
Update on independent
film/video/animation projects
going on in and around
Portland/Seattle region.



ARTPAPER

Visual Arts Information Service
2402 University Ave. W.
Suite 206
St. Paul, MN 55114
(612) 645-5542
Ten issues per year

Listings and reviews dealing with
the visual and cultural arts of
Minnesota. Includes calendar of
national events and opportuni-
ties.



FRAME BY FRAME

ASIF Central
790 N. Milwaukee Avenue
Chicago, IL 60622

Quarterly publication

Published by the Midwest
Chapter of the International
Animated Film Association.
Newsletter dedicated to keeping
animators in touch with each
other. Includes international
news, events, update on anima-
tion publications, call for works,
articles.

IMAGE NEWS

Image Film/Video Center
75 Bennett Street NW
Suite M-1
Atlanta, GA 30309
(404) 352-4225
Quarterly publication

Includes monthly calendar and
updates for Southern media
artists.

INDEPENDENT SPIRIT

South Carolina Arts Commission
Media Arts Center
1800 Gervais Street
Columbus, South Carolina 29201
(803) 734-8696
3 times per year

Update for ten-state
Southeastern region of U.S.
Reviews, interviews, articles with
a Southeastern focus.

IN-SYNC

Community Film Workshop
1130 S. Wabash
Chicago, IL 60605
(312) 427-1245

Newsletter advocates employ-
ment and participation in the
media arts. Chicago focus. Tips,
listings, updates, local workshop
information.

MEDIA MATTERS

Media Alliance
c/o WNET/13
356 West 58th Street
New York, NY 10028
(212) 560-2919
Monthly publication

Great informational resource for
New York state area. Current lis-
tings for festivals, funding, jobs,
exhibitions. Includes all media
arts.

PITTSBURGH MEDIA EXCHANGE

Pittsburgh Filmmakers

205 Oakland Avenue
P.O. Box 7467
Pittsburgh, Pennsylvania
(412) 681-5449
Bimonthly publication

Published in conjunction with
the University of Pittsburgh Film
Studies Department. Local infor-
mation on funding opportunities,
festivals/competition, filmmaker
news.



REFLEX

911 Contemporary Arts Center
117 Yale Avenue North
Seattle, Washington 98109
(206) 682-6552
Bimonthly publication

The Pacific Northwest's forum on
the visual arts. Includes art criti-
cism, reviews, artist interviews.

SCAN

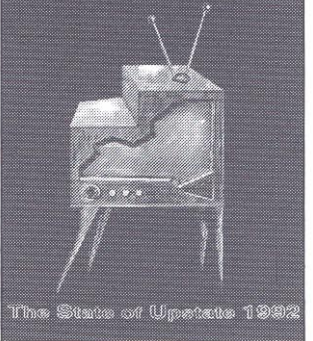
The Center for New Television
11 East Hubbard Street
Chicago, IL 60611
(312) 565-1787

Updates and listings for the
Chicago area. Includes articles
concerning video
production/video arts.
Membership newsletter for the
Center for New Television.

the SQUEALER

Squeaky Wheel
P.O. Box 251
Ellicott Square Station
Buffalo, New York 14205-0251
Four issues per year
Newsletter for film/media mak-

THE SQUEALER!



ers in Western New York state.
Includes reviews of local media
and performance events, critical
discourse, photography, and
information exchange.

TAKE ONE

NBPC (National Black
Programming Consortium)
929 Harrison Avenue
Suite 101
Columbus, OH 43215
(614) 299-5355
3 times per year

Job listings, festivals, funding,
and update on what's happening
as it relates to African-American
media, film/video makers and
media artists. Update on NBPC
programming.

VIDEO NETWORKS

Bay Area Video Coalition
111 17th Street
San Francisco, CA 94107
(415) 861-3282
6 times per year

Regional resource newsletter,
features, news, listings; calendar
of events. Geared toward video
professionals in the Bay Area and
northern California.

VISIONS

BF/VF (Boston Film/Video
Foundation)
1126 Boylston Street
Boston, MA 02215
(617) 536-1540

Membership publication.
Encourages the creative use of
media arts in New England.
Articles and perspectives on
media art presentation and edu-
cation.

After hundreds of hours of judging on the part of the 30 preliminary judging sites, the NFLCP is pleased to congratulate and announce the finalists in the 1992 Hometown USA Video Festival.

Each year more and more community responsive programming is produced and cablecast on access and local origination channels, and each year the quantity and quality of Hometown entries increases.

The 1992 Hometown Video Festival winners will be announced and receive their awards on July 16 during a special Awards Night Ceremony which will be held at the NFLCP National Convention in St. Paul, MN.

Congratulations Hometown Finalists!

Single programs are indicated with the Δ symbol, and series programming with a > .

ABOUT PUBLIC ACCESS-PROFESSIONAL

- Δ *Post Script Video Newsletter*, LeAnne Rice, Northwest Community Television - Brooklyn Park, MN, King Video Cable
- Δ *1991 10th Anniversary Community Access Producer Awards*, Tracy Johnner, Paragon Cable - Garden Grove, CA Paragon Cable
- Δ *Viacom Public Access Presentation* Tim Stansbury Everett, WA Viacom Cable Everett
- Δ *Then and Now: A History of Access in Somerville*, Carol Sibley, Somerville Community Access Television - Somerville, MA, Somerville Community Access

ABOUT PUBLIC ACCESS-VOLUNTEER

- Δ *Keep On Growing*, Pat Rosenow - Saint Peter, MN, St. Peter Public Access
- Δ *Best of Lake County*, Zillah Matulonis, CABAC - Winthrop Hbr, IL, U.S. Cable of Lake County
- Δ *Talkin TV w/Lance*, B. David Lee, Arlington Community Television - Arlington, VA, Arlington Community Television
- Δ *Behind the Cameras*, Robert McCausland - Boston, MA, BNN-TV

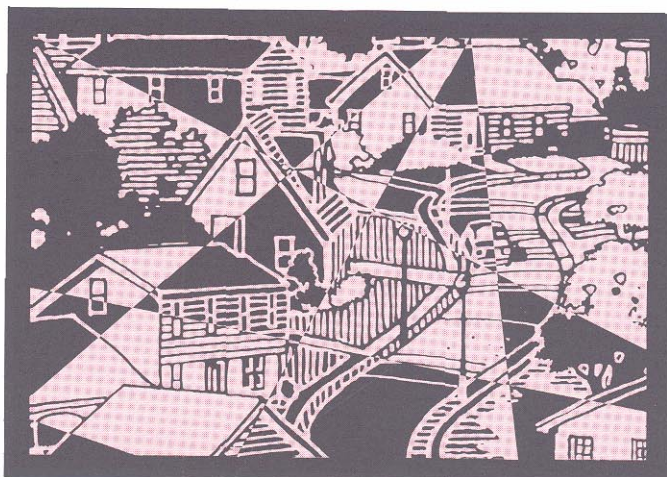
BEST ACCESS PROMO-PROFESSIONAL

- > *Denver Television Channel 28 Promos*, Talliver Hare, Office of Television Services - Denver, CO, Channel 28, Mile Hi Cable
- > *Coming to Channel 20 Promo Series*, Dan Suffoletto, Access Dayton - Dayton, OH, Access Day
- > *Access Promos*, Brenda Costello, Tredyffrin Twp Public Access - Berwyn, PA, Haron Cable TV
- > *MVCC Promos*, Dave Gordon, et al, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council

BEST ACCESS PROMO-VOLUNTEER

- Δ *1991 Video Yearbook*, Chuck Peterson, GRTV - Grand Rapids, MI
- Δ *Angry Mob Promo*, Chuck Peterson, GRTV - Grand Rapids, MI, GRTV
- Δ *Volunteer Training Program*, Kerry Gordon, Rogers Community 10 Toronto - Don Mills, ON, Rogers Community 10
- Δ *New Tomorrow*, Dave Gordon, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council
- > *Off Center Comedy*, Maggi Bass-Jackson - Costa Mesa, CA, Copley/Colony Costa Mesa

Hometown USA Video Festival ♦ 1992



- > *Rob & Bill's Talk Show*, Rob Blackman - Raleigh, NC, Raleigh's Cable 10-TV
- Δ *People TV Station Promo*, Chris Leonard, People TV - Atlanta, GA, People TV Cable 12
- Δ *Specific Enigma Promo*, Ed Weaver, Rogers Community 4 - Vancouver, BC, Rogers Community 4
- Δ *38 Reasons To Watch...*, Will Zavala - San Diego, CA, Daniels Cablevision Del Mar
- Δ *NightScene Promo*, Lanny Swerdlow, Portland Cable Access - Portland, OR, Portland Cable Access

ARTS PROGRAMMING-PROFESSIONAL

- > *Artists of our Valley*, John Adams - Aspen, CO, Grassroots Television Inc.
- > *In The Spotlight*, Greg Goerz, Rogers Community 10 Toronto - Don Mills, ON, Rogers Community 10
- > *Amiga Artists on the Air*, Tobe Carey - Glenford, NY, Woodstock NY Access Channel 32
- > *Artmag*, James Malec, Cable Access St. Paul - St. Paul, MN, Cable Access St. Paul
- Δ *The McDowell Gateway Arch*, Sherri Hildebrand, Cable 35, The Phoenix Channel - Phoenix, AZ, Dimension Cable/Cable 35

- Δ *Spirit of Native Art*, Patrick McAneeley, Rogers Cable TV - Calgary, Alberta, Rogers Community
- Δ *Loveland, A Work of Art*, David Lock, City Of Loveland - Loveland, CO, Scripps Howard Cable
- Δ *Stage Pictures*, Joseph Boudreaux, TCCC - Tucson, AZ, Tucson Community Cable Corp.

ARTS PROGRAMMING-VOLUNTEER

- > *Hollywood Profiles*, Aaron Butler, West Hollywood Public Access - West Hollywood, CA, West Hollywood Public Access
- > *Artbeat*, Niedja Carvalho - Farmington, MI, Metro Vision of Livonia
- > *OIC Video Sketchbook*, Joel Baird, Missoula Community Access TV - Missoula, MT
- > *Where The Waters Meet*, Mark Mars and Christina Zawadiwsky, MATA - Milwaukee, WI, MATA
- Δ *Torpedo Factory*, Donald W. Vierimaa - Alexandria, VA
- Δ *Action Abstraction*, Robert Keller - Honolulu, HI, Olelo
- Δ *Episodion*, Aki Spicer and Shawn Shepard, CAU-TV - Atlanta, GA, CAU-TV
- Δ *Nigger in the Woodpile*, Stacy Surla, DCTV - Washington, DC, DCTV

COMPUTER ART-PROFESSIONAL

- Δ *Station ID*, Merritt Holland, Pittsburgh Community Television - Pittsburgh, PA, Pittsburgh Community TV
- Δ *CityText*, Robin Gee, Los Angeles Dept. of Telecommunication - Los Angeles, CA
- Δ *Jabberwocky*, Tom Vigneau, C3TV - South Yarmouth, MA, C3TV
- Δ *MVCC Graphics Tape*, Rich LaRue, et al, Miami Valley Cable Council - Centerville, OH, MVCC

COMPUTER ART-VOLUNTEER

- Δ *Virtually Livid*, Keith Kritselis - Austin, TX, Austin Community Television
- Δ *Q Best - I B Q Being*, Gary Graham - Royal Oak, MI, United Artists Cable
- Δ *Access Tech*, Daniel Hampson, WCTV - Wheaton, IL, WCTV

DOCUMENTARY EVENT-PROFESSIONAL

- Δ *Hard Times in the Promised Land*, Carol Lancaster Mings, KVIE Cable 7 - Sacramento, CA, KVIE Cable 7
- Δ *Mary & Lizzie*, Jeremy Smith, Grass Roots TV - Aspen, CO, Grass Roots Television Inc.
- Δ *Anahola*, Nicholas Rozsa - Denmark, ME, Kaucaible TV
- Δ *Mt. Hood Festival of Jazz*, Anne Mitchell, Multnomah Community Television - Gresham, OR, Multnomah Community TV
- Δ *Take Me to the River*, Sherri Hildebrand, Cable 35, The Phoenix Channel - Phoenix, AZ, Dimension Cable/Cable 35

DOCUMENTARY EVENT-VOLUNTEER

- Δ *The Penn State Dance Marathon 1991*, Kevin Matuszewski, C-NET - State College, PA, C-NET
- Δ *Art Festival at Powderhorn*, John Akre - Minneapolis, MN, Minneapolis Tele. Network
- Δ *Konk Documentary*, Keith Kritselis - Austin, TX, Austin Community Television
- Δ *Our Town Art Exhibition '91*, Laurel Koroncey, Bloomfield Community Television - Bloomfield, MI, Bloomfield Community TV
- Δ *Hamlet, N.C. - Our Jobs, Our Lives?*, Charlene Gilbert - Dorchester, MA, Boston Neighborhood Network

DOCUMENTARY PROFILE-PROFESSIONAL

- Δ *Radio Fishtown*, Henry Ferrini - Gloucester, MA, New England Cablevision
- Δ *AIDS, A Family Profile*, Roger Heaney, Copley/Colony Cablevision - Cypress, CA,

- Copley/Colony Cablevision
- Δ *The Victory Games*, Ann Balderston-Glynn, Cablevision of Hicksville - Hicksville, NY, Cablevision of Woodbury
- Δ *Free Music*, Marion Dane, Grassroots TV - Aspen, CO, Grassroots TV

DOCUMENTARY PROFILE-VOLUNTEER

- Δ *Sweet Harmony*, Julie Ann Braly - Davis, CA, Davis Community Television
- Δ *Winning*, Jennifer Graves, Communications Dept., Palomar College - San Marcos, CA, Palomar Educational TV
- Δ *Tucson Public Market*, Bill Miley - Tucson, AZ, Tucson Community Cable Corp.
- Δ *Lavalas: The Cleansing Flood*, Charlene Gilbert - Dorchester, MA

DOCUMENTARY PUBLIC AWARENESS-PROFESSIONAL

- Δ *Gaman: The Internment Remembered*, Steve LaRosa, KVIE Cable 7 - Sacramento, CA, KVIE Cable 7
- Δ *Bound by the Wind*, David Brown - San Francisco, CA, Channel 25
- Δ *Sexual Predators & Your Children*, Lane Ficke, City Of Tacoma/City Cable 12 - Tacoma, WA, CityCable 12
- Δ *A Place to Call Home*, Rev. Msgr. D.P. Noonan, United Artists Cable of NJ - Clifton, NJ, United Artists Cable of NJ

DOCUMENTARY PUBLIC AWARENESS-VOLUNTEER

- Δ *Back-Alley Detroit: Abortion Before Roe v. Wade*, Dan Friedman & Sharon Grimberg - Yellow Springs, OH, Yellow Springs Access 8
- Δ *Challenged - On Location*, Stu Turgel, The Foundation for Carlsbad Comm. TV - Carlsbad, CA, Daniels Cablevision
- Δ *We Are All Down Winders*, Maureen McGarry - Arcata, CA, Arcata Community Access TV
- Δ *A Hero Without Tears*, Elizabeth Yuskaitis - New Brunswick, NJ, Piscataway Community Cable

EDUCATIONAL-PROFESSIONAL

- > *CTV-3 Reports*, Maurice Bresnahan, Continental Cablevision - Lawrence, MA, Continental Cablevision
- > *AP English Distance Learning*, Bill Fredette, RSEC-TV - Stamford, NY, New Channels
- > *"Schoolworks" Series*, Mitch Tlustos, Tualatin Valley Community Access - Beaverton, OR, Tualatin Valley Community
- > *Extra Help*, Lisa McNulty, Cablevision of Boston/Brookline - Brookline, MA, Cablevision Boston/Brookline
- Δ *Wool Challenge*, Stephen Kettner, WMU Media Services - Kalamazoo, MI, EduCable
- Δ *Give Science A Hand - "King of the Butterflies"*, David Zahren, Prince Georges County Public Sch. - Landover, MD
- Δ *Recess Math*, Anne Mitchell, Multnomah Community Television - Gresham, OR, Multnomah Community TV
- Δ *Wind: Energy for the 90's and Beyond*, Jon Merritt, Educational Communications - Los Angeles, CA, Continental Cablevision

EDUCATIONAL-VOLUNTEER

- > *Crosstalk*, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > *Wake Up, Germantown!*, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > *Report: Shelby County Schools*, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > *Double Elimination*, Alice French, LISD-TV Cable Channel 12 - Lubbock, TX, LISD-TV Cable Channel 12
- Δ *The Quote of the Weak*, Joe Balsanek - Rosemount, MN, Northern Dakota County Cable
- Δ *White-Out Day 1991*, Joshua Bowren, Waterford Cable Commission - Waterford, MI, Comcast Cable Waterford
- Δ *Camp Cooper*, Emily Vance - Tucson, AZ, Tucson Community Cable Corp.
- Δ *Early Intervention*, Bhanu Raghavan, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council

ENTERTAINMENT-PROFESSIONAL

- > **4 Weeks In Review**, Leonard Caplan, Warner Cable Communications, Inc. - Lynn, MA, Warner Cable Communications
- > **Altitude Sickness Comedy Show**, Josh Hall, Channel 23 - Avon, CO, Channel 23
- > **The Meadowlands Showcase**, Michael Raso, Comcast - Lyndhurst, NJ, Comcast Cablevision
- > **Female Trouble**, Sabrina Santos, Tapehead Productions - Cambridge, MA, Cambridge Community TV
- > **Flip & Wade**, DonaShepard - Los Alamitos, CA
- > **Best of Friends & Lovers**, John Richardson, Rogers Community 4 - Vancouver, BC, Rogers Community 4
- > **Just Kidding**, Scott Clement, Montgomery Community Television - Rockville, MD, Montgomery Community TV
- > **And Suddenly It's Christmas**, Brian Wolfson, City Of West Hollywood - West Hollywood, CA

ENTERTAINMENT-VOLUNTEER

- > **Washingtunes**, Paul Kozak - Alexandria, VA, Arlington Community TV
- > **Joy Farm**, Mark G.E. - Milwaukee, WI, MATA
- > **Color TV**, Tom Sullivan, Western Springs Video Kids - Western Springs, IL, Community Cable Six
- > **Rob & Bill's Talk Show**, Rob Blackman - Raleigh, NC, Raleigh's Cable 10-TV
- > **Music Scene Show #3**, Jane Martin, Earshot Productions - Palo Alto, CA, Access Los Altos
- > **Waste Styles of the Rich and Famous**, John Feehan, Oceanside Community TV - Oceanside, CA, KOCT
- > **The Chicken Boys**, Jim Valeri, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council
- > **Clazion Catches Light**, Lisa Dalton, Loving Management - Burbank, CA, Beverly Hills Television

ETHNIC/CULTURAL EXPRESSION-PROFESSIONAL

- > **Profiles on Culture**, Harry Russell, WTT-35 Woodbridge Main Library - Woodbridge, NJ, Woodbridge Cable Access
- > **Hoosier History**, Rick Maultra, TV 16 - Indianapolis, IN, Government Cable Channel 16
- > **Ebony Visions**, Brian Aungst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- > **The Santa Monica Festival Tapes**, Maurice Jacobsen, CityTV of Santa Monica - Santa Monica, CA, Century Cable of Santa Monica
- > **Gaman: The Internment Remembered**, Steve LaRosa, KVIE Cable 7 - Sacramento, CA, KVIE Cable 7
- > **Native Homeland Modern Land**, Ripp King, Access Los Altos - Woodside, CA, Access Los Altos
- > **Innervisions**, Samuel McPherson - Clarkston, GA, GCTV DeKalb Center
- > **Indiana's Jewish Immigrants**, Rick Maultra, TV 16 City County Bldg. - Indianapolis, IN, Government Cable Channel 16
- > **The Prayers of Andres**, Eduardo Lopez, Office on Latino Affairs - Washington, DC, City Cable 16

ETHNIC/CULTURAL EXPRESSION-VOLUNTEER

- > **This Is India**, Dr. Arvindkumar Parikh - New Orleans, LA, Cox Cable of New Orleans
- > **Oriental Express**, Richard Reichel, Conquest - Palm Harbor, FL, Vision Cable of Pinellas
- > **Iran-E-Man**, Seyed Mostafavi, Portland Cable Access - Portland, OR, Portland Cable Access
- > **Ireland On the Move**, Tom Clifford - Hyde Park, MA, BNN-TV
- > **Vfina**, Paula Parsky - Northampton, MA
- > **Black Hair Blues**, Hyejung Park, et al, Downtown Community TV Center - New York, NY, CUNY-TV
- > **The Keeping Quilt**, Leslie Finke, Access Sacramento - Sacramento, CA, Access Sacramento
- > **Chamarita**, Suzanne Girot - Felton, CA, Mid-Coast Television

FREE SPEECH MINUTE-PROFESSIONAL

- > **Rights For Sale**, John Giamberso, Viacom Cable - Seattle, WA, Viacom
- > **Good for a Healthy Constitution**, Amy Leahy, HOM-TV - Okemos, MI, HOM-TV
- > **New Tomorrow**, Dave Gordon, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council

FREE SPEECH MINUTE-VOLUNTEER

- > **What Could Happen?**, Craig Bryant, Community Access Television - Industry, CA, Community Access Television
- > **What is Freedom of Speech**, Jake Diamond, ACTV - Amherst, MA

GAY & LESBIAN PROGRAMMING-PROFESSIONAL

- > **Prism**, Gordon Inglis, Rogers Community 4 - Vancouver, BC, Rogers Cable 4
- > **Forbidden Fruit Fight Back**, Valda Lewis - New Orleans, LA, Cox Cable New Orleans
- > **Fashion Cares: Red, Hot and Blue**, Silvia Wineland, Rogers Community 10 Toronto - Don Mills, ON, Rogers Community 10
- > **Acting Up In Kennebunk**, Fred Diehl, Continental Cablevision - Watertown, MA, Wayland
- > **Be True to Yourself**, Judy Anderson, 21st Century News, In. - Tucson, AZ, Tucson Community Cable Corp.

GAY & LESBIAN PROGRAMMING-VOLUNTEER

- > **Gay Fairfax**, Rob Wilson, Fairfax Lesbian & Gay Citizens Assn. - Springfield, VA, Fairfax Cable Access Corp.
- > **Nightscape**, Lanny Swerdlow, Portland Cable Access - Portland, OR, Portland Cable Access
- > **Outlook Video**, David Conger, Outlook Video - Mountain View, CA, Channel 30
- > **The Third Side**, Kevin Kerdash, DCTV - Washington, DC, DCTV
- > **The Diva of the Fair Chair**, Dan-Michael Krisher - West Hollywood, CA, West Hollywood Public Access
- > **Best of Yellow on Thursday**, Mark Behar, Milwaukee Gay/Lesbian Cable Network - Milwaukee, WI, MATA
- > **Pride And Prejudice**, Dorothy Engleman, CityTV of Santa Monica - Santa Monica, CA, CityTV of Santa Monica
- > **Phone Sex**, David Walther, Ganders U - Boston, MA, Boston Neighborhood Network TV
- > **Disappearing Act**, Gideon Ferebee, DCTV - Washington, DC, DCTV
- > **A Darker Pair of Glasses: The Vision of Chasen Gaver**, Gregory J. Ford, DCTV - Washington, DC, DCTV

INFORMATIONAL-PROFESSIONAL

- > **"Schoolworks"** Series, Mitch Thustos - Aloha, OR, Tualatin Valley Comm. Access
- > **Reaction**, Joan Finnighan, Rogers Community 10 Toronto - Don Mills, ON, Rogers Community 10
- > **Consumer Focus - Quiz the Consumer**, Linda Lewett, Dept. of Consumer Affairs - Fairfax, VA, Fairfax County Government
- > **Ready, Willing, Enable**, Joan Goloboy, Continental Cablevision - Marblehead, MA, MHTV-9
- > **Crimeline**, Don Fraser, Rogers Community 4 - Burnaby, BC
- > **Sexuality Education - Who Me?**, Pam Swaim, Access Dayton - Dayton, OH, Access Dayton
- > **In Hot Pursuit**, South Bay's Most Wanted, Michael Ellington, Torrance Office of Cable Communications - Torrance, CA, CityCable 22
- > **UPARC Update**, Brian Aungst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- > **The JoAnne Engle Show**, JoAnne Engle - Sacramento, CA, Access Sacramento
- > **Report: Shelby County Schools**, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > **Our Town**, Pearl Nudy, Tredyffrin Twp Public Access - Berwyn, PA, Haron Cable TV
- > **Speaking of Men**, Mike Kruchoski - Albuquerque,



Δ - Single Program > - Series

NM, Community Cable Channel 27

INFORMATIONAL-VOLUNTEER

- > **Yankee Meditation**, Michele DeLuca - Grand Island, NY, Lockport Comm. Cable Comm.
- > **Injustice in America**, Saul Lankster II, J.D. - Compton, CA, Continental/Compton
- > **The Green Scene**, Laura Lockwood, Mid-Peninsula Access Corporation - Palo Alto, CA, Mid-Peninsula Access Corp.
- > **Operation Storm the Media**, Paper Tiger Television - New York, NY

INNOVATIVE-PROFESSIONAL

- > **Memories**, Chris Cochran, KVIE Cable 7 - Sacramento, CA, KVIE Cable 7
- > **The Meadowlands Showcase Presents...**, Michael Raso, Comcast - Lyndhurst, NJ, Comcast Cablevision
- > **Mind Over Television**, Mort Hill, Double Helix Corp. - St. Louis, MO, Double Helix Corp.
- > **It's the Arts**, Rich LaRue and Jim Shupert, Miami Valley Cable Council - Centerville, OH, MVCC
- > **Last Man II**, Russell Paul Shannon, KCTV/Cox Cable - Santa Barbara, CA, KCTV
- > **Paragon Cable's Scary Video**, Kirk Gross, Paragon Cable - Garden Grove, CA, Paragon Cable
- > **Jason vs. Freddy**, David Witt, SW Oakland Cable Commission - Farmington Hill, MI, Metrovision Of Oakland County
- > **Don't Have A Cow**, Steven Brooks, ATX - Cambridge, MA, Cambridge Community TV

INNOVATIVE-VOLUNTEER

- > **Ozone Radio**, Richard Kronfeld, et al, Sphinx Production Group - Minneapolis, MN, Minneapolis TV Network
- > **Sven & Russell Pick the Pros**, Sven Agerholm - Alexandria, VA, Fairfax Cable Access Corp.
- > **That Drawing Show #28 (Is There A Futile Zenith?)**, Thomas Winkler - Manchester, CT, Cox Cable Greater Hartford
- > **The Review**, Donald Watson, MDTV - Brooklyn Park, MN, Northwest Community Television
- > **Bogus Weirddness Show**, Jaya Drats - Winthrop, MA, Winthrop Community Access TV
- > **This Is Only A Test: Consumerism**, Meryl Perelson Only a Test - Philadelphia, PA, Drexel University
- > **Love Nickels**, Anita Constantine-Gay - Cambridge, MA, Cambridge Community Television
- > **Clazion Catches Light**, Lisa Dalton, Loving Management - Burbank, CA, Beverly Hills Television
- > **Art Brigade 2**, Ben Davis - Austin, TX, Austin Access

INSTRUCTIONAL/TRAINING-PROFESSIONAL

- > **Fat Bob's Kitchen**, Jacqueline Kaiser, Cablevision Industries of Dearborn - Dearborn, MI, Cablevision Industries
- > **City Gardening**, Silvia Wineland, Rogers Community 10 Toronto - Don Mills, ON, Rogers Community 10
- > **Math Homework Hotline**, Deborah Pitstick, Dayton Public Schools Television - Dayton, OH, DPSTV 31
- > **Iyengar Yoga In The West**, Heather Malek & Myrnat Kitchen, Rogers Cable TV - Calgary, Alberta, Rogers Community
- > **Where Do We Go From Here?**, Sandy Lutrin, Access Sacramento - Sacramento, CA, Access Sacramento
- > **Don't Dump On Me**, Phyllis M. Rossi, et al, Vision Cable Co. of RI - Pawtucket, RI, Vision Cable Co. of RI
- > **No Time to Waste**, Anne D'Urso-Rose - Malden, MA, Malden Access Television
- > **Under The Microscope - "Science In The Great Outdoors"**, David Zahren, Prince Georges County Public Sch. - Landover, MD
- > **Life In The Balance**, David Campbell, Rogers

Cable TV - Calgary, Alberta, Rogers Community

INSTRUCTIONAL/TRAINING-VOLUNTEER

- > **KidSign**, Patt Fagan, Lockport Community Cable Commission - Lockport, NY, Lockport Cable Commission
- > **Computer Chat**, Dave Dockery - Palm Harbor, FL, Vision Cable
- > **The New England Landscaper**, Paul Gustafson - Shrewsbury, MA, Shrewsbury Public Access
- > **Down To Earth** - Gardening Today, Eileen Killory, Master Gardeners Of N. Virginia - Arlington, VA, Arlington Community Television
- > **Personal Financial Planning: The 1st Step**, Robert Counts - Peace Dale, RI, Heritage Cable
- > **911 Emergency**, Patrick Stelte - Ft. Wayne, IN, Public Access Channel 10
- > **Household Hazardous Waste**, John Lee, Bloomfield Community Television - Bloomfield, MI, Bloomfield Community TV
- > **Y Not Exercise Today**, Linda Rogers - Ferndale, MI

INTERNATIONAL-PROFESSIONAL

- > **Voices Of Palestine**, Maggi Carter, Minneapolis Television Network - Minneapolis, MN, M.T.N.
- > **MIRAI Christmas Special**, Fabiola Dortch - Decatur, GA, GCTV-Channel 12
- > **Australia**, Robert Smith - Takoma Park, MD, Takoma Park Television
- > **Myths and Realities**, Carl Kucharski, ACTV Cable 21 - Columbus, OH, ACTV Cable 21

INTERNATIONAL-VOLUNTEER

- > **This Is India**, Dr. Arvindkumar Parikh - New Orleans, LA, Cox Cable of New Orleans
- > **Sydney, Australia - Series "What's Happening"**, June Armstrong, Torrance Community Television - Torrance, CA, Torrance Community Television
- > **Un Dia Aqui Un Dia Alla**, Susan Parks - Fortuna, CA, ACAT
- > **Journey Down Under**, Scott Lothrop, ETC 33 Fridley Communications Workshop - Fridley, MN, ETC 33 Fridley Communications
- > **Maria: A Personal Journey**, Terrence Doran - Ft. Wayne, IN, Channel 10
- > **Harifan**, Jim LoScalzo, DCTV - Washington, DC, DCTV

LIVE-PROFESSIONAL

- > **Newark: On the Line**, Francisco Saldana, TUI/Gateway Cable - Newark, NJ
- > **Lemon Aid Show**, Kerry Gordon, Rogers Community 10 Toronto - Don Mills, ON, Rogers Community 10
- > **No Dogs or Philosophers Allowed**, Ken Knisely, Milk Bottle Productions - Arlington, VA, Arlington Community TV
- > **Count On Us**, Scott Schiller, Prince Georges County Public Schools - Landover, MD, Prince Georges County Public
- > **Realities Of Rape**, Valerie Brown, Daniels Cablevision - Carlsbad, CA, Daniels Cablevision
- > **Social Credit Leadership '91**, John Richardson, Rogers Community 4 - Vancouver, BC, Rogers Community 4
- > **No Dogs or Philosophers Allowed**, Ken Knisely, Milk Bottle Productions - Arlington, VA, Arlington Community TV
- > **Hometown USA Awards Ceremony 1991**, Rose Read and Linda Hawkins, Multnomah Community TV - Gresham, OR, Portland Cable Access/MCTV

LIVE-VOLUNTEER

- > **White Noise**, Keith Kritselis - Austin, TX, Austin Community Television
- > **Chatterbox**, Lisa Gregor and Carroll Sudler, Jones Intercable Public Access Center - Tampa, FL, Jones Intercable Public TV
- > **We the People**, Terence Lau, Miami Valley Cable Council - Centerville, OH
- > **Miami Valley Cable Council**
- > **South Side Video**, Patrick Cook, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council

- Δ 1991 Germantown Festival Day, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- Δ Gay & Lesbian Community Perspectives on the Dahmer Murders, Mark Behar, Milwaukee Gay/Lesbian Cable Network - Milwaukee, WI, MATA
- Δ Prevention "Live", Renee' Navarro - Troy, MI
- Δ 7th Annual International Women's Day Video Festival 1991, Ann Bennett, International Women's Day Video Festival - Cambridge, MA, Cambridge Community TV
- Δ Destroying Myths About Deaf People, Marion Skeete - Dorchester, MA

LOCAL NEWS-PROFESSIONAL

- > NewsCenter 6, Sue Bennett, Lowell Cable TV - Lowell, MA, Lowell Cable TV
- > NewsCenter 13, Rene Kochman & Jim Phillips, Greater Fall River Cable Television - Fall River, MA, Gr Fall Riv/Whaling City Cable
- > News Center 6, Michael McCartney, U.S. Cablevision - Wappingers Fall, NY, U.S. Cablevision
- > Neighborhood Network News, Charlie Rasmussen, Boston Comm. Access/Programming Found. - Boston, MA, Boston Neighborhood Network

LOCAL NEWS-VOLUNTEER

- > Germantown News And Views, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > Wake Up, Germantown, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > Acton News 53, Craig Bryant, Community Access Television - Industry, CA, Community Access Television
- > Around and About Orange County, Valerie Wahlquist - Tustin, CA, KYOU Santa Ana Public Access

LOCAL ORIENTATION PROGRAM PROMOTION-PROFESSIONAL

- > Selkirk On The Air, Jennifer Shaw Wilder, Selkirk Communications, Inc. - Ft. Lauderdale, FL, Selkirk Communications
- > Cleveland Rock Beat Promo, Jo Ann Mason, Cox Cable Cleveland Area - Parma, OH, Cox Cable Cleveland Area
- Δ 1991: The Year In Review, Judith Rambeau, City of Commerce - Commerce, CA
- Δ 1991 Local Cable Programming Week Promo, Lance Leupold, et al, Paragon Cable of MN-SW-Eden Prairie, MN, Paragon Cable of MN-SW
- Δ Montgomery Channel Is..., Rodney Bryant, Montgomery Community Television - Rockville, MD, Montgomery Community TV
- Δ Public Affairs, Brian Aungst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- Δ Local Programming, Brian Aungst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- Δ The Making of a Local Sports Telecast, Thomas Brunt, Suburban Community Television - Doylestown, PA, Suburban Cable-Jamison
- Δ Tampa Educational Cable, Jim Lindenberger, Tampa Educational Cable Consortium - Tampa, FL, Tampa Educational Cable

MAGAZINE FORMAT-PROFESSIONAL

- > East Metro Edition, Lisa Morrison, Multnomah Community TV - Gresham, OR, MCTV
- > Citylife, Brother Richard Emenecker, Pittsburgh Bureau of Cable Communication - Pittsburgh, PA, City of Pittsburgh
- > North Shore Perspectives, James Maroney Jr., Continental Cablevision - Beverly, MA
- > Community Line, Andrea Brody - New York, NY, Paragon Cable Manhattan

MAGAZINE FORMAT-VOLUNTEER

- > POSTI The Alternative Music Video Magazine, Cheri L. Tuttle, et al, CyberMedia Productions - Palo Alto, CA, De Anza College Community TV
- > R'n'R TV, Marshall Hall, Continental Cablevision of Arlington - Arlington, MA, Arlington Ch. 3
- > The Magazine Show, Craig Whiteford, Kitsilano Neighbourhood TV - Vancouver, BC, Rogers Community 4

- > Green TV, Natalie Roy, - Arlington, VA, ACT

MUNICIPAL-PROFESSIONAL

- > Lead Story, Maurice Bresnahan, Continental Cablevision - Lawrence, MA, Continental Cablevision
- > Citylife, Brother Richard Emenecker, Pittsburgh Bureau of Cable Communication - Pittsburgh, PA, City of Pittsburgh
- > Public Safety Forum, Brother Richard Emenecker, Pittsburgh Bureau of Cable Communication - Pittsburgh, PA, City of Pittsburgh
- > Police Beat, Dave Gordon, Miami Valley Cable Council - Centerville, OH, Miami Valley Cable Council
- > Denver Fire Fighters, Talliver Hare, Office of Television Services - Denver, CO, Channel 28, Mile Hi Cable
- > Glendale Joins the Recycle, Robert Manginell, City of Glendale - Glendale, AZ, CitiCable Ch. 4
- > The Beautiful City, Dave Suchanek, City Cable 104 - Florissant, MO, Cencom Of Missouri
- Δ How City Departments Can Use GATV, Mindy Snyder, Office of Cable Communications - Tampa, FL, City of Tampa Govt. Access TV

MUNICIPAL-VOLUNTEER

- > Access Together, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > Windham Selectmen's Meeting, Phyllis Milan, et al, Windham Community Television - Windham, NH, Windham Community Television
- > Meridian Magazine, Ben Stark, HOM-TV - Okemos, MI, HOM-TV
- > Happy Endings: Pets Go Public!, Kel Pickens - Stillwater, OK, Multimedia Cable Channel 35
- > The Informed Californian: Fire Prevention, Kevin D. Olson - San Francisco, CA, S.F. Ch. 25 "City Visions"
- Δ All That's Missing Is You..., Arian Stehney, Peters Township Community Television - McMurray, PA, Peters Twp Community TV
- Δ Household Hazardous Waste, John Lee, Bloomfield Community Television - Bloomfield, MI, Bloomfield Community TV
- Δ Meridian Magazine, Ben Stark, HOM-TV - Okemos, MI, HOM-TV

MUSIC VIDEO-PROFESSIONAL

- Δ SouJlack, David Achiro, Access Sacramento - Sacramento, CA, Access Sacramento
- Δ Channel 3, Joe Hansard - Washington, DC, WCAT-TV3
- Δ Crack, Alan Taffel, Selkirk Communications Inc. - Ft. Lauderdale, FL, Selkirk Communications
- Δ The Urge, John Marschitz - Wheaton, IL, WCTV

MUSIC VIDEO-VOLUNTEER

- Δ Vail Valley Sunday, Bert Fonte, Vail Valley Community TV - Edwards, CO, Vail Valley Community TV
- Δ Perfect Love Songs, Eldrod Bishop - Cincinnati, OH
- Δ Laboratory Lover, Andrea Brown, Montgomery Community Television - Rockville, MD, Montgomery Community TV
- Δ The Malden Senior Citizens Harmonica Band, Monique Johannet, Somerville Community Access Television - Somerville, MA, Somerville Community Access

ORIGINAL TELEPLAY-PROFESSIONAL

- Δ Night Falls, Jacqueline Kaiser, Cablevision Industries of Dearborn - Dearborn, MI, Cablevision Industries
- Δ Saviors of the Lost Pizza, Steve Wauson, Access Sacramento - Sacramento, CA, Access Sacramento
- Δ Dream Dealer, Rob Sheppard, Cable TV No. Central - Eagan, MN
- Δ Final Cutting, Steven Flynn - St. Paul, MN, Triax Community Television
- Δ The Prayers of Andres, Eduardo Lopez, Office on Latino Affairs - Washington, DC, City Cable 16

ORIGINAL TELEPLAY-VOLUNTEER

- Δ Illusions, Kurt Kuenne - San Jose, CA, Cupertino Community Television

- Δ Clazion Catches Light, Lisa Dalton, Loving Management - Burbank, CA, Beverly Hills Television
- Δ To Hull And Back, Laurel Greenberg, Boston Neighborhood Network - Boston, MA, Boston Neighborhood Network
- Δ Walters, Lou Paget - Los Angeles, CA, BHTV

OVERALL EXCELLENCE IN EDUCATIONAL ACCESS, ANNUAL BUDGET LESS THAN \$400,000

- Excellence In Education, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- Overall Excellence, Martin Yoffe, Cable T.A.P. - Miami, FL
- Overall Educational Access, Scott Schiller, Prince Georges County Public Schools - Landover, MD, Prince Georges County Public
- Overall Excellence in Educational Programming, Jim Lindenberger, et al, Tampa Educational Cable Consortium - Tampa, FL, Tampa Educational Cable
- Overall Excellence in Educational Access, Alice French, LISD-TV Cable Channel 12 - Lubbock, TX, LISD-TV Cable Channel 12

OVERALL EXCELLENCE IN EDUCATIONAL ACCESS, ANNUAL BUDGET \$400,000 OR MORE

- Overall Excellence in Educational Access, Elizabeth Rhodes, Sacramento Educational Cable Consortium - Sacramento, CA, SECC

OVERALL EXCELLENCE IN GOVERNMENT ACCESS, ANNUAL BUDGET LESS THAN \$400,000

- Overall Excellence, Rene Blatte, et al, Communications Unit - Rochester Hills, MI, Rochester Hills Channel 55
- Overall Excellence in Government Access, Martin Lisius, Plano Television Network - Plano, TX, Plano Television Network
- HOM-TV Compilation Tape, Ben Stark, HOM-TV - Okemos, MI, HOM-TV
- Overall Excellence, Douglas Kozlowski, Village of Downers Grove - Downers Grove, IL, Downers Grove Television

OVERALL EXCELLENCE IN GOVERNMENT ACCESS, ANNUAL BUDGET \$400,000 OR MORE

- "Overall Excellence" Entry, Sherri Hildebrand, Cable 35, The Phoenix Channel - Phoenix, AZ, Dimension Cable/Cable 35

- Overall Excellence in Government Access, Brian Wolfson, City of West Hollywood - West Hollywood, CA

- Overall Excellence Govnt. Acc., Brother Richard Emenecker, Pittsburgh Bureau of Cable Communication - Pittsburgh, PA, City of Pittsburgh

- Overall Excellence Entry, Laura Greenfield, CityTV of Santa Monica - Santa Monica, CA, CityTV of Santa Monica

OVERALL EXCELLENCE IN LOCAL ORIENTATION, ANNUAL BUDGET LESS THAN \$400,000

- Greater Lawrence's Very Own, Maurice Bresnahan, Continental Cablevision - Lawrence, MA, Continental Cablevision
- Overall Excellence, Jerold Clark, Adelphia Cable Communications - Toms River, NJ
- Overall Excellence in Local Origination, Ed Escalona, Viacom Cable/Snohomish County - Everett, WA, Viacom Cable
- Overall Excellence in Local Origination, Jennifer Shaw Wilder, Selkirk Communications, Inc. - Ft. Lauderdale, FL, Selkirk Communications
- Channel 30's Comp Reel, Brenda Sutherland, Mountain View Community TV Ch. 30 - Mountain View, CA, Mountain View Community TV

OVERALL EXCELLENCE IN LOCAL ORIENTATION, ANNUAL BUDGET \$400,000 OR MORE

- Overall Excellence in LO, Thomas Kruc,

- Continental Cablevision - Springfield, MA, Continental Cablevision
- Overall Excellence Entry, Ed Nasello, Rogers Community 10 Toronto - Don Mills, ON, Rogers Community 10
- Vision Cable Communications, Brian Aungst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- Cablevision 23, Bill Gonzalez, Cablevision Of Boston/Brookline - Brookline, MA, Cablevision Boston/Brookline

OVERALL EXCELLENCE IN PUBLIC ACCESS, ANNUAL BUDGET LESS THAN \$400,000

- Overall Excellence Compilation, Nancy Lowe, et al, DeKalb Center for Community Television - Decatur, GA, DeKalb Center for Community TV
- Compilation Videotape, Arlington Community Television - Arlington, VA
- Overall Excellence in Public Access, Amy Van Dell, Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- Overall Excellence, Irwin Hipsman, CCTV - Cambridge, MA, Cambridge Community TV

OVERALL EXCELLENCE IN PUBLIC ACCESS, ANNUAL BUDGET OF \$400,000 OR MORE

- Overall Excellence in Public Access, Ralph Malvik, et al, Montgomery Community Television - Rockville, MD, Montgomery Community TV
- Overall Excellence Award Entry, Joyce Miller, Cincinnati Community Video - Cincinnati, OH, Cincinnati Community Video
- Overall Excellence, Fred Thomas, et al, FCAC - Fairfax, VA
- Overall Excellence, Curtis Henderson, BCAPF - Boston, MA, BCAPF

PERFORMING ARTS-PROFESSIONAL

- > Songwriters Showcase, Kate Foster, Access Sacramento - Sacramento, CA
- Access Sacramento
- > Mt. Hood Festival of Jazz '91, Rose Read and Chris Steele, Multnomah Community TV - Gresham, OR, Multnomah Community TV
- > In The Gallery, John Clemeno, Continental Cablevision - Topsfield, MA
- > The Cedar Social James Malec, Cable Access St. Paul - St. Paul, MN, Cable Access St. Paul
- Δ Winton Woods H.S. Holiday Show at Krohn Conservatory, Glenn Hartong, et al, Waycross Community TV - Forest Park, OH, Waycross Community TV

- Δ Best of Windjam 1991, Loren Coulter, Multnomah Community TV - Gresham, OR, Multnomah Community TV

- Δ Summer Pops Presents Michael Powers, Fredrick Yomes, City of Tacoma/City Cable 12 - Tacoma, WA, CityCable 12

- Δ Jazz It Up, Gary D'Orto, United Artists Cable of NJ - Clifton, NJ, United Artists Cable of NJ

PERFORMING ARTS-VOLUNTEER

- > Rockit!, Diane Stagnato, Rockit! - Occoquan, VA, Fairfax Cable Access
- > Music from the Source, Thomas Scheuzger - Watertown, MA, Continental Cablevision
- > The Jazz Network, John Sterling - Los Angeles, CA, Continental Cablevision
- > Males, Craig Williams, Portland Cable Access - Portland, OR, Portland Cable Access
- Δ Filippino - North American Portraits & Perspectives, Lucille Remolador, QPTV - Flushing, NY, QPTV
- Δ Soap Opera, Perry Schwartz, Montgomery Community Television - Rockville, MD, Montgomery Community TV
- Δ Purify Me, Gregory Bizzaro, Wheaton Community Television - Wheaton, IL, Wheaton Community Television
- Δ Clazion Catches Light, Lisa Dalton, Loving Management - Burbank, CA, Beverly Hills Television



Δ - Single Program
> - Series

PROGRAMMING BY SENIOR CITIZENS- PROFESSIONAL

- > Senior Focus, Lee Murray- Detroit, MI
- > Seniors Off Their Rockers, Dorothy Jund, et al, City Of Coon Rapids - Coon Rapids, MN, Cable TV North Central
- > Senior Advantage, Susan Dorris, WBRK Berkley Municipal Cable TV - Berkley, MI, WBRK
- > Seniors Off Their Rockers, Dorothy Jund, et al, City Of Coon Rapids - Coon Rapids, MN, Cable TV North Central

PROGRAMMING BY SENIOR CITIZENS- VOLUNTEER

- > Senior Glimpes, Anne Perry, Dearborn Seniors Video Club - Dearborn, MI, Cablevision of Dearborn
- > Encore Cafe, Bill Haupt, 55 KPAS - Pasadena, CA, 55 KPAS
- > Occupational Therapy, Catherine King, Primetimers Video Club - Livonia, MI, City Channel 8
- > Speaking to the Future, Bill Aebersold, Watford Historical Society - Watford, MI, Comcast
- > Prime of Your Life - On Location In South Africa, Mary Mitchell, Simsbury Community Television - Simsbury, CT, Simsbury Community Television
- > Quilt With Marlene, Marnie BentleyRice, Continental Cablevision - Arlington, MA, Continental Cablevision
- > Windham Watch, Mary Griffin, Windham Community Television - Windham, NH, Windham Community Television
- > Heads You Win, Vitina Acciaoli, SW Oakland County Cable Commission - Farmington Hill, MI, Metrovision of Oakland County
- > Art Strokes Program #31, Ann Evry, - Sandy Spring, MD, Montgomery Community TV

PROGRAMMING FOR SENIOR CITIZENS- PROFESSIONAL

- > Sharing Common Ground, Patricia Bordeleau, Cox Cable Rhode Island - Cranston, RI, Cox Cable Rhode Island
- > Senior Focus, Maureen McCarthy, J.W. Productions, Inc. - Rochester Hills, MI
- > Senior Times, Valerie Bey, Dept. Of Consumer Affairs - Fairfax, VA, Fairfax County Government
- > S.O.S. Spotlight on Seniors, Frank Singer, City of Southfield - Southfield, MI, City Channel Cable 8
- > This Is My Life, Michael Keeping, Kitsilano Neighbourhood TV - Vancouver, BC, Rogers Community 4
- > Stanley & George, Rene Blatte, Communications Unit - Rochester Hills, MI, City of Rochester Hills
- > Aging Aspects (A Visit to the McCarrick Care Center), Patti Sullivan, East Brunswick Senior Center - East Brunswick, NJ, Cable Channels 8
- > Intergenerational Chorus, Brian Augst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas

PROGRAMMING FOR SENIOR CITIZENS- VOLUNTEER

- > Senior Beat, John Noonan, Continental Cablevision of Quincy - Quincy, MA, Continental Cablevision Quincy
- > Senior Glimpes, Anne Perry, Dearborn Seniors Video Club - Dearborn, MI, Cablevision of Dearborn
- > Discussions Unlimited with Sonia, Nadine Maynard and Sonia Rachelska, Bloomfield Community Television - Bloomfield, MI, Bloomfield Community TV
- > Senior Beat, Gerard Albert, Sharon Community TV - Sharon, MA, Sharon Community Television
- > We Are The Seniors, Vernon Ballard - Atlanta, GA, People TV
- > Texas Senior Games, James Blakely, M.D., Dallas, TX, Cable Access of Dallas
- > Seniors Assisting Seniors, Terri Clark, Delta Cable Television LTD - Delta, BC, Delta Cable Television
- > Young At Heart, Eddie Goldberger - Tucson, AZ

PROGRAMMING BY YOUTH- VOLUNTEER

- > Crosstalk, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > Germantown News And Views, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > Back Porch Video, Sean Baran, W.D.H.S. Studio - Dearborn, MI, Dearborn Cablevision
- > Conard Video Club, Adam Goodwin, WHC-TV - West Hartford, CT, West Hartford Community TV
- > The Second Time Around, Kurt Kuenne - San Jose, CA, Cupertino Community Television
- > Escape, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > War Against Drugs, T.J. Welch - Manchester, NH
- > Ravenswood Video Posse, Jesse Norfleet, et al, Mid-Peninsula Access Corporation - Palo Alto, CA, Mid-Peninsula Access Corp.
- > COA Teen Video Summer 91, Erin O'Meara, COA Teen Video Workshop - Milwaukie, WI, MATA

PROGRAMMING FOR YOUTH- PROFESSIONAL

- > Another Kind of Hero, ' Bunni Babarinde-Hall, Cable Ch 17, Essex Community College - Baltimore, MD
- > Kids & Books, Thomas Kruc, Continental Cablevision - Springfield, MA, Continental Cablevision
- > Kids View, Alan Taffel, Selkirk Communications Inc. - Ft. Lauderdale, FL, Selkirk Communications
- > Kids Place, Brian Augst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- > Souljack, David Achiro, Access Sacramento - Sacramento, CA, Access Sacramento
- > The Quandary Foundry, Michael Spencer, Office of TV Services - Denver, CO, Channel 28, Mile Hi Cable
- > Teen Parent TV III, Lanita Duke, Grassroot News - Portland, OR, Portland Cable Access
- > Las Lomitas News, Louise Pencavel, - Menlo Park, CA

PROGRAMMING FOR YOUTH- VOLUNTEER

- > Wake Up, Germantown, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > The Redmen Readers, Deborah Barkhurst, - Bucyrus, OH, Bucyrus Access 23
- > Teens R Talking, Joan Jeruchim, Tredyffrin Twp Public Access - Berwyn, PA, Haron Cable TV
- > Startooning, Daniel Hampson, WCTV - Wheaton, IL, WCTV
- > The Keeping Quilt, Leslie Finke, Access Sacramento - Sacramento, CA, Access Sacramento
- > Escape, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > E.P.A. Today, Paul Finocharo, Mid-Peninsula Access Corporation - Palo Alto, CA, Mid-Peninsula Access Corp.
- > Kidbits: The Earth Moves in Circles, Denise Webb, - Tucson, AZ, Tucson Community Cable Corp.

PUBLIC SERVICE ANNOUNCEMENTS- PROFESSIONAL

- > Direct Effect, Jim McKay, Direct Impact - Athens, GA, TCI Cable
- > Juvenile Court PSA, Valerie Bey, Dept. Of Consumer Affairs - Fairfax, VA, Fairfax County Government
- > Water Conservation PSA, Maurice Jacobsen CityTV of Santa Monica - Santa Monica, CA, Century Cable of Santa Monica
- > NAACP, Andrea Brody - New York, NY, Paragon Cable Manhattan
- > I'm Sorry...We Did All We Could, Tony Villanova, Tucson Cable 12 - Tucson, AZ, Tucson Cable 12
- > Loaded, James Whitaker - Washington, DC, WNUV TV Baltimore
- > Project Doors PSA Series, Anne Mitchell, Multnomah Community Television - Gresham, OR, Multnomah Community TV
- > South Florida's Heroes, Jennifer Shaw Wilder, Selkirk Communications, Inc. - Ft. Lauderdale, FL, Selkirk Communications

- > Caught in the Crossfire, Sherri Hildebrand, Cable 35, The Phoenix Channel - Phoenix, AZ, Dimension Cable/Cable 35

PUBLIC SERVICE ANNOUNCEMENTS- VOLUNTEER

- > Leather Men / Living Legends, Michael J. DelBene, et al, East Side Productions - Providence, RI, Cox Cable RI
- > Changed World 1 + 2, Keith Kriselis - Austin, TX, Austin Community Television
- > CCNS Update, Robert Brady, Santa Fe Public Access TV - Santa Fe, NM, Public Access TV 24
- > Backstage w/E.V.M.-TV, Windy - 7, E.V.M.-TV - Boston, MA, BNN-TV
- > Cocaine Is His Name, Natalie Evans, Access Sacramento - Sacramento, CA, Access Sacramento
- > I'll Quit Tomorrow (Drug PSA), Chris Hafner, Communications Dept., Palomar College - San Marcos, CA, Daniels Cablevision
- > Environmental PSA, Peter Bartusek, Bloomfield Hills Cable - Bloomfield, MI, Bloomfield Hills Cable
- > Americans with Disabilities Act PSA, Erik R. Johnson, DCTV - Washington, DC, DCTV

RELIGIOUS-PROFESSIONAL

- > Contemporary Christian Music Videos, Steven Manning, Public Access Channel 10 - Ft. Wayne, IN, Public Access Channel 10
- > Believers Videos, David Thomas, Community Programming Network - Dayton, OH, CPN
- > Project Understanding, Ann Balderston-Glynn, Cablevision of Hicksville - Hicksville, NY, Cablevision of Woodbury
- > The Installation of Arch-Bishop Adam Exner, John Richardson, Rogers Community 4 - Vancouver, BC, Rogers Community 4
- > A Cathedral of the Immaculate Conception: A Guided Tour, Beth Machall, Allen County Public Library - Ft. Wayne, IN, Channel 10
- > Nican Mopohua, Renato Sobrevinas, Bulter County Community College - El Dorado, KS

RELIGIOUS-VOLUNTEER

- > "Reach Out" Video Special, Anthony Stefanini, Access Bellingham Inc. - Bellingham, MA, Cablevision Public Channel 8
- > The Best of Songs of Praise - Vol. III, William Jones - St. Petersburg, FL, Vision Cable of Pinellas
- > Testimonies of Praise, Johnin Mitchell Jr., Praise Productions - Milwaukee, WI, MATA
- > Guidelines, Harold Scott, Arlington Church of Christ - Knoxville, TN, Community Television
- > Take the Music Back, Mildred Okafor - Acworth, GA, People TV
- > Mission San Luis Rey, Mike O'Sullivan, Oceanside Community Television - Oceanside, CA, Oceanside Community Television
- > Life, Jim Owens, TV 32 - Wilmore, KY
- > The Rock Diaries, Peter Cernioia, et al, Outlaw Ministries - West Somerville, MA, Somerville Community Access

SPORTS-PROFESSIONAL

- > The Quentin King Show, Jacqueline Kaiser, Cablevision Industries of Dearborn - Dearborn, MI, Cablevision Industries
- > Cablevision's Summer SportsNight, Brien McNeill, Cablevision of Long Island - Hauppauge, NY, Cablevision of Long Island
- > Sports Report, Brian Augst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- > High School Football, Brian Augst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- > Vision Cable Game of the Week, Brian Augst Sr., Vision Cable of Pinellas, Inc. - Clearwater, FL, Vision Cable of Pinellas
- > Orange Classic 1991, Eric Frede, CVI-Orange & Sullivan Counties - Middletown, NY, CVI
- > On The Edge Scuba Diving, Gary Barndt, Delta Cable Television LTD - Delta, BC, Delta Cable Television
- > Longboard Contest: Legends Past and Present, Angelina Soto, Oceanside Community Television - Oceanside, CA, Oceanside Community TV

- > Roadrunner Hockey, Stew Radawec, City of Glendale - Glendale, AZ, CitiCable Ch. 4

SPORTS-VOLUNTEER

- > Gone Fishin', George Chart - Kenosha, WI, JonesIntercable/Kenosha Access
- > Addison Sports Special, Jeff Boddeker, - Addison, IL, Addison Community Television
- > Along for the Ride, Sandra Varchol, Rogers Community 4 - Tangley, BC, Rogers Community 4
- > Eagles Basketball, Michael Finnerty, et al, Sharon Community TV Sports Crew - Sharon, MA, Sharon Community Television
- > Cambridge Sports, Richard Dargan - Cambridge, MA, Cambridge Community Television
- > Cyclebration, David Pinkelton - Cincinnati, OH, Cincinnati Community Video
- > Dive Wreck Valley, Daniel Berg, Aqua Explorers, Inc. - Baldwin, NY, Brookhaven Cable
- > The Runners' Journal - The Boston Marathon, Claude Bench, WMCT-TV - Marlborough, MA, WMCT Channel 30

TALK SHOW-PROFESSIONAL

- > Nine O'Clock, Ron Fisher, Rogers Community 4 - Vancouver, BC, Rogers Community 4
- > AIDS Perspective, Robin Gee, Los Angeles Dept. of Telecommunication - Los Angeles, CA, Copley/Colony Harbor Cablevis
- > No Dogs or Philosophers Allowed, Ken Knisely, Milk Bottle Productions - Arlington, VA, Arlington Community TV
- > Really Smart People, Tim Stansbury, - Seattle, WA, TCI/Viacom
- > A Special Face, Helene Lerner-Robbins - New York, NY, Manhattan Cable
- > Profile of an Epidemic: Responding to AIDS, James Welsh, Jones Intercable Public Access Center - Tampa, FL, Jones Intercable Public TV
- > Environmental Update, Gerry Higgins, Village of Bensenville - Bensenville, IL
- > Chicago Wheelchair Bulls, Dan Christopher, Village of Bensenville - Bensenville, IL
- > Cross-Talk Alzheimers Special, Gary Myerovich, Adelphia Cable Communications - Toms River, NJ, Adelphia Cable Communications

TALK SHOW-VOLUNTEER

- > Slumber Party, N.J. Heubusch, - Arlington, VA, Arlington Community Television
- > A New & Improved You, Sharon Simo, et al, Bloomfield Community Television - Bloomfield, MI, Bloomfield Community TV
- > Echoes of the Past, Marjorie Saulson, Ecumenical Instit./Jewish Christ. Study - Franklin, MI, Continental Cablevision
- > Sportsnuts, Paul Izzo, - Sharon, MA, Sharon Community Television
- > 1991 Germantown Festival Day, Frank Bluestein, et al, GHS-TV - Germantown, TN, GHS-TV
- > Voices, Art Cunningham - Crystal, MN
- > Windham Watch, Barbara Coish, Windham Community Television - Windham, NH, Windham Community Television
- > Captin This, Jo Anne Dean, Continental Cablevision - Marina Del Rey, CA, Continental Cablevision

VIDEO ART-PROFESSIONAL

- > Mary & Lizzie, Jeremy Smith, Grass Roots TV - Aspen, CO, Grass Roots Television Inc.
- > Vegetable Medley, Denise Williams, Jones Intercable Public Access Center - Tampa, FL, Jones Intercable Public TV
- > A Box for Kev, Keven Siegert - Tucson, AZ, Tucson Community Cable Corp.
- > Nude Lotus, Rich LaRue, Miami Valley Cable Council - Centerville, OH, MVCC

VIDEO ART-VOLUNTEER

- > Image Storehouse, John Jongsma - Grand Rapids, MI, GRTV
- > Lush and the Devil, Marge Williams - San Francisco, CA, Viacom 36
- > Masking the Effect, Susan Tiss - Tucson, AZ, Tucson Community Cable Corp.
- > Tree, Michael Seitz, PCTV - Gresham, OR, Multnomah Community Television

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Non-voting Members: Multnomah Cable Regulatory Commission, Oregon • Oakland County Cable Corporation, Michigan • Ann Arbor Community Access Television, Michigan • Capital Community TV, Oregon • Multnomah Community TV, Oregon • NFLCP Central States Region • NFLCP Far West Region.

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